



LINGUISTIC SURVEY OF INDIA

---

VOL. IX

INDO-ARYAN FAMILY

CENTRAL GROUP

WESTERN GROUP

PART I

SPECIMENS OF WESTERN HINDĪ AND PAÑJĀBĪ



Subject to subsequent revision, the following is the proposed list of volumes of the Linguistic Survey of India.

- Vol I Introductory
- „ II Mon Khmer and Tai families
- „ III Part I Tibeto Burman languages of Tibet and North Assam
- „ , II Bodo Naga, and Kachin groups of the Tibeto Burman languages
- „ „ III Kuki Chin and Burma groups of the Tibeto Burman languages
- „ IV Munda and Dravidian languages
- „ V Indo Aryan languages, Eastern group
  - Part I Bengali and Assamese
  - „ II Bihari and Oriya
- „ VI Indo Aryan languages, Mediate group (Eastern Hindi)
- „ VII Indo Aryan languages, Southern group (Marathi).
- VIII Indo Aryan languages, North Western group (Sindhi and Lahnda) and the Pisacha languages (including Kashmiri)
- IX Indo Aryan languages, Central group
  - Part I Western Hindi and Panjabi
  - „ II Rajasthan and Gujarati
  - „ III Bhil languages, Khandeshi, etc
  - „ IV Pahari languages
- „ X Iranian family.
- XI "Gipsy" languages and supplement





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# LINGUISTIC SURVEY OF INDIA.

## SYSTEM OF TRANSLITERATION ADOPTED.

A.—For the Dēva-nāgarī alphabet, and others related to it—

अ a,	आ ā,	इ i,	ई ē,	उ u,	ऊ ū,	ऋ ṛi,	ॠ ṛe,	ए ē,	ऐ ai,	ओ o,	औ ō,	औ au.
क ka	ख kha	ग ga	घ gha	ङ ṅa	च cha	छ chha	ज ja	झ jha	ञ ña			
ट ṭa	ठ ṭha	ड ḍa	ढ ḍha	ण ṇa	त ta	थ tha	द da	ध dha	न na			
प pa	फ pha	ब ba	भ bha	म ma	य ya	र ra	ल la	व va	or	wa		
श ṣa	ष ṣha	स sa	ह ha	ड़ ṛa	ढ़ ṛha	ळ ḷa	ळ ḷha					

Visarga (:) is represented by *ḥ*, thus क्रमः *kramasḥ*. Anuswāra (') is represented by *m*, thus सिंह *siṃh*, वंश *vaṃś*. In Bengali and some other languages it is pronounced *ng*, and is then written *ng*; thus बंग *baṅga*. Anunāsika or Chandra-bindu is represented by the sign ~ over the letter nasalized, thus में *mē̃*.

B.—For the Arabic alphabet, as adapted to Hindōstānī—

ا a, etc.	ج j	د d	ر r	س s	ع ' gh
ب b	ح ch	ڍ ḍ	ڑ r	ش sh	غ gh
پ p	ق q	ز z	ذ z	ص s	ف f
ت t	ک kh		ج ch	ط t	ق q
ث t				ط t	ک k
ع s				ع s	گ g
				ل l	ل l
				م m	م m
				ن n	ن n
				و when representing anunāsika.	و when representing anunāsika.
				in Dēva-nāgarī, by ~ over	in Dēva-nāgarī, by ~ over
				nasalized vowel.	nasalized vowel.
				و to or v	و to or v
				ه h	ه h
				ی y, etc.	ی y, etc.

Tanwin is represented by *n*, thus لہ فاوران *lḥ fauran*. Alif-o maqṣūra is represented by *ā*;—thus دعوہ *da'wā*.

In the Arabic character, a final silent *h* is not transliterated,—thus بندہ *banda*.

When pronounced, it is written,—thus اُٹ گناہ *uṭ gnaḥ*.

Vowels when not pronounced at the end of a word, are not written in transliteration. Thus बन *ban*, not *bana*. When not pronounced in the middle of a word or only slightly pronounced in the middle or at the end of a word, they are written in small characters above the line. Thus (Hindī) देखता *dēkhtā*, pronounced *dēkhtā*; (Kāshmiri) कह *kaḥ*; कह *kaḥ*, pronounced *kor*; (Bihārī) देखति *dēkhati*.



C.—Special letters peculiar to special languages will be dealt with under the head of the languages concerned. In the meantime the following more important instances may be noted :—

- (a) The *ts* sound found in Marāṭhī (च), Paṣtō (چ), Kāśmīrī (چ, च), Tibetan (ཅ), and elsewhere, is represented by *ts*. So, the aspirate of that sound is represented by *tsʰ*.
- (b) The *ds* sound found in Marāṭhī (ज), Paṣtō (ج), and Tibetan (ཇ) is represented by *ds*, and its aspirate by *dsʰ*.
- (c) Kāśmīrī (च) is represented by *ñ*.
- (d) Sindhi چ, Western Pañjābī (and elsewhere on the N.-W. Frontier) چ, and Paṣtō چ or چ are represented by *ʃ*.
- (e) The following are letters peculiar to Paṣtō :—  
 ت *t*; چ *ts* or *ds*, according to pronunciation; د *d*; ژ *ʒ*; ځ *ɟ* or *g*, according to pronunciation; ښ *ʃ* or *kʰ*, according to pronunciation; ښ or چ *ʃ*.
- (f) The following are letters peculiar to Sindhi :—  
 ٻ *bb*; ٺ *bh*; ٽ *th*; ٺ *t*; ٺ *th*; ڀ *ph*; ڄ *jj*; ڄ *jh*; ڄ *ch*; ڄ *ñ*; ڄ *dh*; ڄ *d*; ڄ *d*; ڄ *dh*; ڪ *k*; ڪ *kh*; ڳ *gg*; ڳ *gh*; ڳ *h*; ڳ *ʃ*.

D.—Certain sounds, which are not provided for above, occur in transcribing languages which have no alphabet, or in writing phonetically (as distinct from transliterating) languages (such as Bengali) whose spelling does not represent the spoken sounds. The principal of these are the following :—

*ā*, represents the sound of the *a* in *all*.

*ā*, " " " *a* in *hat*.

*ē*, " " " *e* in *met*.

*ō*, " " " *o* in *hot*.

*e*, " " " *é* in the French *était*.

*o*, " " " *o* in the first *o* in *promote*.

*ō*, " " " *ō* in the German *schön*.

*ū*, " " " *ū* in the " *mühe*.

*th*, " " " *th* in *think*.

*dh*, " " " *th* in *this*.

The semi-consonants peculiar to the Muṇḍā languages are indicated by an apostrophe. Thus *k'*, *t'*, *p'*, and so on.

E.—When it is necessary to mark an accented syllable, the acute accent is used. Thus in (Khōwār) *assiatā*, he was, the acute accent shows that the accent falls on the first, and not, as might be expected, on the second syllable.

# INTRODUCTORY NOTE.

THIS volume, dealing with the Central Group of Inde-Aryan Vernaculars, is divided into four parts, *viz.* :—

- Part i, dealing with Western Hindi and Pañjābī.  
 Part ii, " " Rājasthānī and Gujarātī.  
 Part iii, " " The Bhil Languages, Khandeśī, etc.  
 Part iv, " " Pālāṣī.

Of these, Part iii has been prepared partly by Professor Kenew and partly by me. I am entirely responsible for the other Parts.

The languages forming this Central Group, and the numbers of their speakers as reported for this Survey, are as follows :—

Western Hindi	88,013,928
Pañjābī	12,677,639
Rājasthānī	15,842,087
Gujarātī	10,646,227
Bhili, etc.	4,100,675
Eastern Pālāṣī <sup>1</sup>	143,721
Central Pālāṣī	1,107,612
Western Pālāṣī	816,181

TOTAL . 88,348,070

Of these, the most important, both politically and in point of numbers, is Western Hindi. One of its dialects is Hindōstānī, the lingua franca of India. It should, however, be remembered that Hindōstānī is not a typical dialect of the language. The typical dialect is the Braj Bhākhā spoken round Agra and Mathurā. The home of Hindōstānī as a vernacular is more to the North-West, on the border of the Panjab, and that dialect is therefore much infected by the Pañjābī lying to its West.<sup>2</sup>

Western Hindi is spoken in the western half of the United Provinces, and Pañjābī in the Central Panjab. Rājasthānī is spoken in Rajputana, and Gujarātī in Gujarat. The Bhil languages and those grouped with them are spoken mainly in the Bhil country and in Khandesh, but scattered colonies are found in several localities of northern India, from Midnapore in Bengal to the central Panjab.

It would be impossible, in the present volume, to give a detailed account of the relationship of the languages of the Central Group to the other Inde-Aryan vernaculars. The question involves a consideration of the entire history of the growth and expansion of all the Aryan languages, ancient and modern, of northern India; and must therefore be deferred to the Introductory Volume of this Survey, which cannot be prepared till all

<sup>1</sup> The figures for Eastern Pālāṣī include only those speakers that are resident in India. They do not include the unknown, but much larger, number resident in Nepal, the home of the language.

<sup>2</sup> The principal point in which Hindōstānī has been affected by Pañjābī is that nouns that in Western Hindi end in *au* or *ā*, such as *ghōṛau* or *ghōṛā*, a horse, in Hindōstānī, as in Pañjābī, end in *ā*, as in *ghōṛā*. Another important point is the use of the postposition *ne* to indicate the case of the agent.

the remaining volumes are in type. Suffice it here to say that the typical language of the Central Group is Western Hindi. Panjabi is a language resulting from the amalgamation of two very different forms of speech—the old Pisacha language that lies at the base of the Lahnda spoken in the Western Punjab and the Pirkait of the Midland that was the parent of Western Hindi. Rajasthan represents the overflow of Western Hindi to the South and South West but is much infected by the language of Gujar invaders who come partly from the West and partly from Sindhalalsha on the Himalayan tract between Nepal and Kashmir. Gujarati is a further continuation of this overflow. It has as a basis an old North Western language of Pisacha origin akin to Sindhi which is overwhelmed by the Western Hindi invasion but traces of which can still be observed. The Bhil dialects are mostly broken forms of Gujarati spoken by non Aryan tribes. The three Pahari languages have at their base an old language akin to Pisacha spoken by the Khasa tribe which has been superseded by the language of Gujar invaders. This mixed form of speech was carried as above stated into Rajputana and was again in its turn strongly influenced in later times by immigrants to the Himalaya from Rajputana who now spoke Rajasthan. Particulars regarding the growth and expansion of each of these various languages will be found in the Introductions to the various sections.

The four parts of this volume were prepared and sent to press some years ago but difficulties connected with the obtinment of proper types have greatly delayed the printing of Parts I and II. I regret that owing to this the Bibliographies of those parts are not entirely up to the dates printed on the title pages.

CAMBRIDGE

GEORGE A. GRIERSON

4 g t 11 1914

# WESTERN HINDI.

The home of Western Hindi closely agrees with the *Madhyadēśa*, or Midland, of ancient Sanskrit geographers. The *Madhyadēśa* was the country between the Saraswatī on the west and what is now Allahabad on the east. Its northern boundary was the Himālaya Range, and its southern the Narbada River. Between these limits lay, according to tradition, the holy land of Brahmanism. It was the centre of Hindū civilisation, and the abode on earth of its deities. Western Hindi does not extend so far east as Allahabad—its eastern limit is about Cawnpore,—but in other respects the area in which it is spoken is almost exactly the same as the *Madhyadēśa*. It is spoken as a vernacular over the western portion of the United Provinces, in the eastern districts of the Panjab, in Eastern Rajputana, in Gwalior and Bundelkhand, and in the north-western districts of the Central Provinces. Moreover, its most important dialect, Hindōstānī, is spoken and understood, and is even amongst some classes of the population a vernacular, over the whole of the Indian Peninsula.

Western Hindi has five dialects,—Hindōstānī, Bāngarū, Braj Bhākhā, Kanauij, and Bundēli. Hindōstānī, as a local vernacular, is spoken in Western Rohilkhand, the Upper Gangetic Dōāb, and the Panjab District of Ambala. It has also been carried over the whole of India by Musalmān conquerors, and has received considerable literary culture. Under these conditions it has three main varieties, Literary Hindōstānī proper, employed by both Musalmāns and Hindūs for literary purposes and as a *lingua franca*; Urdū, employed chiefly by Musalmāns and by Hindūs who have adopted the Musalmān system of education, and a modern development, called Hindi, employed only by Hindūs who have been educated on a Hindū system. Urdū, itself, has two varieties, the standard literary form of Delhi and Lucknow, and the Dakhinī, spoken, and used as a literary medium, by Musalmāns of Southern India.

Bāngarū is the dialect of Western Hindi which is spoken in the Eastern Panjab. It is also called Jātū and Hariānī. It is much influenced by the neighbouring Rājasthānī and Pañjābī.

Braj Bhākhā is the dialect of the west central Dōāb and the country to its north and to its south.

Kanauij is really a form of Braj Bhākhā and is only given separate consideration in deference to popular opinion. It is spoken in the east central Dōāb and the country to its north.

Bundēli is spoken in Gwalior and Bundelkhand. It is also spoken in the adjoining districts of the Central Provinces.

All these dialects are described with considerable detail on the following pages, and it will suffice to give here the total estimated number of speakers of each—

Hindōstānī—	
Local Vernacular	5,282,733
Literary Hindōstānī (including Urdū and Hindi)	7,696,264
Dakhinī	3,654,172
	16,633,169

	Brought forward	16 633 189
Bangaru		2 163 784
Brāj Bhākha	7 86, 274	
Kanauj	4 481 500	
		12 345 774
Bundel		6 869 201
Total estimated number of speakers of Western Hindi		38 013 928

This is about the same as the population of the United Kingdom in 1891 (38,104,975) and two thirds of a million less than that of France at the present time (38 641 333). I roughly estimate the area in which it is spoken at about 200,000 square miles with which we may compare the area of the German Empire (209,000), and that of France (204 000).

As explained in the Introductory Note, Western Hindi is the purest representative of that Group. It is directly derived from the Apabhramśa dialect corresponding to Śaṃaseni, the most Sanskritic of all the Prakrits, it is spoken in the area which was the centre from which Aryan civilisation was diffused over Hindostan, and the head quarters of its principal dialect—Brāj Bhākha—is Mathura, —the Μαδοῦρα η τῶν Οεδῶν of the Greeks, and in ancient times one of the most sacred cities of India.

Of the four languages which form the Central Group of Indo-Aryan vernaculars, Western Hindi is the one which is the most typical of the group. In fact, it would be more accurate, though more complicated, to describe it as being the *only* member of the group the other three Pañjabī, Rājasthānī, and Gujarātī, being intermediate between it and the adjoining languages Lahnda, Sindhi, and Marāṭhī, which belong to what I call the Outer Circle. These languages, Pañjabī, Rājasthānī, and Gujarātī, lie to the west and south of Western Hindi. It is also to be remembered that to its east we have Eastern Hindi, another language which is intermediate between Western Hindi and the speeches of the Outer Circle. But these two sets of intermediate languages possess sharply opposed characteristics. Their respective bases are quite different. As has been explained in the introduction to Vol. VI of this Survey pp. 3 and ff., Eastern Hindi is a language of the Outer Circle affected by the characteristics of the Central Group, while Pañjabī, Rājasthānī, and Gujarātī are in all their chief characteristics members of the Central Group, and only show traces which are more and more evident as we go westwards of the influence of the Outer Circle. It would be most correct to class them as a distinct intermediate group of languages, but it is more convenient to consider them all together with Western Hindi, as members of one group—the Central,—remembering that they do not possess all the true characteristics of that group in its purity.

The linguistic boundaries of Western Hindi are as follows.—On its north west it is bounded by Panjabī, to its south west and south lies Rājasthānī, to its south east, Marāṭhī, and to its east, Eastern Hindi. On the north it is bounded by the Indo-Aryan dialects, Jaunsi, Gāhwalī, and Kumaunī of the lower southern slope of the Himalaya. It gradually shades off into Panjabī, Rājasthānī, and Eastern Hindi, but there is no intermediate dialect between it and Marāṭhī. Marāṭhī nowhere merges into the languages of the Central Group, but is separated from them by a sharp distinct line.

There are it is true a few tribal dialects which possess the characteristics of both Western Hindi and Marathi but these are mere mechanical mixtures—broken jargons—which are not true intermediate forms of speech. We may consider Marathi as being fully established in the Nagpur plain at the foot of the Satpura Range. The northern hill dialects are described in Part IV of this volume and are closely connected with Rajasthani.

Two characters are employed for writing Western Hindi—the Persian for some forms of Hindostani and the Devanagari (with its current hands the Kaithi and Mahajani) for the other dialects. Neither of them need be described here. In writing the dialects in the Devanagari character an important irregularity is observed in the employment of the letter *र* or *ra*. When this is followed in *Tadblava* words by the letter *य* or *ya* or *वा* or *va* it does not take the form *रा*. Such compounds are written *खय* or *khaya* and *रुवा* or *ruva* respectively. Thus (Brij Bhalla) *माखी* *maakhi* struck Bundeli *रुवा* or *ruva* (Hindostani *rona*) to weep.

The familiar Hindostani grammar may be taken as the standard of the grammars of all the Western Hindi dialects. Each is fully described in the proper place and I here content myself with pointing out one characteristic in which Western Hindi is pre-eminently typical of the Central Group of language. This is the analytic method of its construction which will be dealt with at some length in the first volume of this Survey and is only referred to here. Of all the languages of the group Western Hindi is that which carries analysis to its furthest extreme. Its standard dialect has only one true tense (the present subjunctive) for its verb and has only one true case (the so-called oblique form) for its nouns. Nearly all the other accidents of time and relation are expressed by the aid of participles, verbs or postpositions.

The earliest date which Yule gives of the use of the word Hindostani is 1616 when Terry speaks of Tom Coryate being proficient in 'the Indostan or more vulgar language'.<sup>1</sup> We may also note that Terry in his *A Voyage to East India* (1655), gives a brief description of the vulgar tongue of the country of Indostan which will be found quoted below under J. Ogilby. So Fryer (1673) (quoted by Yule) says 'The Language at Court is Persian that commonly spoken is Indostan (for which they have no proper character the written Language being called *Banyan*)'. It is evident therefore that early in the 17th century it was known in England that the *Lingua Franca* of India was this form of speech. On the other hand another set of authorities stated that the *Lingua Franca* of India was Malay. So Ogilby in the passages quoted below. Again David Wilkins in the preface to Chamberlayne's collection of versions of the Lord's Prayer (published 1715), explains that he could not get a version in the Bengali language as that form of speech was dying out and was being superseded by Malay. He therefore for Bengali gave a Malay version written in the Bengali character.

It is possible that Ogilby had less excuse than appears for his mistake for Mr. Quaritch in his Oriental Catalogue published in 1887 mentions a MS. Dictionary then

<sup>1</sup> See for this and other quotations *Hobson Jobson* as to *Hindostanes* and *Moors*. It is hardly necessary to remind the reader that in the 18th century Hindostani was commonly called *Moors*.

So far we have dealt only with general notices or with the accounts of the characters in which Hindostani is written. With the commencement of the 18th century we find the first attempts at giving serious accounts of the language itself. According to Amaduzzi in his preface to Belgatti's *Alphabetum Brammanicum* (see below) a Capuchin monk named Franciscus M Tunonensis completed at Surat in the year 1704 a manuscript *Lexicon Linguae Indostanicae* in two parts of between four and five hundred double columned pages each. In Amaduzzi's time it was still preserved in the library of the Propaganda in Rome but when I searched for it there in the year 1890 it could not be found.

We now come to the first Hindostani grammar. John Joshua Kettelaer (also written Kotelar Kessler or Kettler) was a Lutheran by religion born at Ellingen in Prussia. He was accredited to Shah Alam Bahadur Shah (1708-1712) and Jahandar Shah (1712) as Dutch envoy. In 1711 he was the Dutch East India Company's Director of Trade at Surat. He passed through Agra both going to and coming from Lahore (via Delhi) but there does not seem to be any evidence available that he ever lived there though the Dutch Company had a Factory in that city subordinate to Surat. The mission arrived near Lahore on the 10th December 1711, returned to Delhi with Jahandar Shah and finally started from that place on the 14th October 1712, reaching Agra on the 20th October. From Agra they returned to Surat. In 1716 Kettelaer had been three years Director for the Dutch Company at Surat. He was then appointed their envoy to Persia and left Batavia in July 1716 having been thirty years in the Dutch Service or in the East Indies. He died of fever at Gambroon on the Persian Gulf on his return from Isfahan after having been two days under arrest, because he would not order a Dutch ship to act under the Persian Governors' orders against some Arab invaders. He wrote a grammar and a vocabulary of the 'Lingua hindostanica' which were published by David Mill in 1743 in his *Miscellanea Orientalia* (see below). We may assume that they were composed about the year 1715.

In the same year there appeared another collection of versions of the Lord's Prayer. Its author was John Chamberlayne. It was published at Amsterdam and had a preface by David Wilkins who also contributed many of the specimens. Its full title was *Oratio dominica in divae sanctissimae Gentium Linguae Latinae et propriis cujusque Linguae Characteribus expressa una cum Dissertationibus nonnullis de Linguarum Origine variisque speciebus Permutationibus*. Edited by Joa. Giambe lauro Anglo Britanno Regiae Societatis Londinensis Socio. Amstelodami typis Guil. et David Goerzi 1715. For our present purpose it is sufficient to remark with reference to this celebrated work that it reproduces Roth's *Pater Noster* but without making Muller's error of unimagining it to be Sanskrit.

Naturin Veysiere LaCroze was born at Nantes in 1661. In 1697 he became librarian to the Elector at Berlin and died in that city in 1739. As librarian he kept up a voluminous correspondence on linguistic subjects with the learned men of his time, including David Wilkins, John Chamberlayne, Ziegenbalg and T. S. Bayer. This was published after his death under the title of *Thesauri Epistolici LaCrozei. Ex Bibliotheca Jordaniana edidit Io. Ludovicus Philips Lipsiae 1742*. In this we find him helping Wilkins and Chamberlayne in the compilation of the *Oratio Dominica* just mentioned. For our present purpose the most important letters are those to and

from Theophilus Siegfried Bayer, one of the brilliant band of scholars who founded the Imperial Academy at St Petersburg. In one of Bayer's letters (dated June 1 1726) we find what we believe the first words of what is intended for Hindostani ever published in Europe. These are the first four numerals as used by the 'Mogulenses Indi' (1=*huc*, 2=*guu*, 3=*tiay*, 4=*tsah*), which we contained in a comparative statement of the numerals in eight languages. These numerals are, however, not really Hindostani. *Guu* is an evident misprint. The others are Lahnda or Sindhi, (1=Lahnda *hik*, Sindhi, *hiku*, 3=Lahnda, *tiay*, Sindhi *tiy*, 4=Lahnda, *chas*, Sindhi, *chay*).<sup>1</sup> Two years subsequently, in the third and fourth volumes of the Transactions of the Imperial Academy (for the years 1728 and 1729, published in 1732 and 1735 respectively) we find Bayer busily deciphering the Nagari alphabet, first through means of a bilingual syllabary printed in China which gave the Tibetan form of Nagari (Lantsa) current Tibetan, and Manchu alphabets, and afterwards with the help of the missionary Schultze to be shortly mentioned. Finally, in November 1731 LaClore writes to Bayer that the character used for writing by the Marathas is called 'Bala bande,' which, however, he adds, hardly differs from that used by the 'Biamans' which is called 'Nagari or Devanagari.' He then proceeds to show how, in his opinion, the 'Brahmide' alphabet is derived from Hebrew, bringing his contention on the forms of the letters in Roth's *Pater Noster* as reproduced in Chamberlayne's work.

Our next stage is Mill's *Dissertationes Selectae*. Its full title is *Davidis Millii Theologiae D ejusdemque nec non Antiquitatum sacrarum, & Linguarum orientalium in Academia Trajectina, Professoris ordinarii, Dissertationes selectae, variae Litterarum et Antiquitatis orientalis Capita exponentes et illustrantes. Curis secundis, novisque Dissertationibus, Orationibus, et Miscellaneis Orientalibus auctae Lugduni Batavorum 1743*. To us its principal interest consists in the fact that in the *Miscellanea Orientalia* he prints Kotelaci's Hindostani Grammar and Vocabulary, which, as we have seen, was written about the year 1715. He also gives some plates illustrating Indian alphabets. Two illustrate the Nagari character, and I am not certain from where he got them. The third is taken from Bayer's essay in the Transactions of the Imperial Academy of St Petersburg, and shows the Lantsa, ordinary Tibetan, and Manchu characters. The fourth illustrates the Bengali alphabet. The *Miscellanea Orientalia* are on pp 155-622 of the work. Caput, I, *De Lingua Hindustanica* (pp 155-188). *Latin, Hindostani, and Persian Vocabulary* (pp 504-509). *Etymologicum Orientale harmonicum* (a comparative vocabulary of Latin, Hindostani, Persian, and Arabic) (pp 510-598). Except for the plates of characters, all the Hindostani is in the Roman character, the body of the work being written in Latin. The spelling of the Hindostani words is based on the Dutch system of pronunciation. Thus, *me lia*, *fecu*, *me laiajoel* or (*ma'i lai chula*), *fecu*, *majae* (*myhe*), *mih*. The use of the Perso-Arabic alphabet for writing Hindostani is explained. In the two test points of the accuracy of all these old grammars (the distinguishing of the singular and of the

<sup>1</sup> Bayer has the numbers more correctly on pp 113 and ff of his *Historia Regni Gecorum Haec an* (Lettropol 1738). Here he gives the first ten numbers in the Devanagari character and in the statement on the latter: 1=*huc*, 2=*guu*, 3=*tiay*, 4=*tiay*, 5=*tiay*, 6=*tiay*, 7=*tiay*, 8=*tiay*, 9=*tiay*, 10=*tiay*. He tells us that he got them from a native of Milan. I have to thank Professor K. I. for drawing my attention to this work.

<sup>2</sup> *Recherches* by LaClore and Bayer, see further particulars in G. A. Gr. mon. J. 4 S. B. Vol. LXII (1893) pt. I pp 12 and ff.



plural of the personal pronouns, and the use of *ne* in the agent case) Ketelaer is right in the first and wrong in the second. He recognizes *māi* (which he spells *me*) and *tu* (*toe*) as singulars, and *ham* (*ham*) and *tum* (*tom*) as plurals. He has no idea of the use of *ne*. On the other hand, he teaches the Gujarati use of *ap* to mean 'we'.

Ketelaer's Grammar includes not only the Hindostani declensions and conjugations, but also versions of the Ten Commandments, the Creed, and the Lord's Prayer in that language. His translation of the first may be given as a specimen of the earliest known translation of any European language into Hindostani. It runs as follows—

*Hommae baab—Ke who asmaannehe—Paak hoet teere naam—Ihre la illo mohul teera—Hoe ierja teera—Sjon asmaan ton sijnicne—Roelie la nama cnetli lant on aasde—Ooi maefkaai taver apne hamlo—Sjon maffaste apne laerredam onlon—Aedaal lando is was ierjeme—Bell hamlo ghulst is hoerayse Teera le patjany sooriapi alemgierc heawelme Ammen*

In the year following the publication of Ketelaer's Grammar appeared that of the celebrated missionary Schultze, whose name has been already mentioned more than once. The full title is *Prinzipien Reverendi Benjamin Schultze Missionarii Transglicher Grammatica Hindostanica collectis in diuturna inter Hindostanos Commorations in justum Ordinem redactis ac laiga Temporum (sic) Luce persusis Regulis constant et Missionariorum Usui consecrata Ididit et de suscipienda huiusmodi Linguarum Oculis prefatus est D Jo Henr Callenberg Halaë Saxoniæ, 1711* (some copies are dated 1715). Schultze was aware of the existence of Ketelaer's Grammar, and mentioned it in his preface. Schultze's Grammar is in Latin. Hindostani words are given in the Perso Arabic character with transliteration. The Nagari character (*Dena nagari*) is also explained. He ignores the sound of the cerebral letters and (in his transliteration) of all aspirated ones. He is aware of the singular and plural forms of the personal pronouns, but is ignorant of the use of *ne* with the present tenses of transitive verbs.

Four years afterwards Johann Ludwich Jantz published the *Sprachmeister* with a preface by Schultze. Its title runs *Orientalisch und Occidentalisches Sprachmeister welches nicht allein hundert Alphabete nebst ihrer Aussprache, So bey denen meisten Europäischen Asiatischen Africanischen und Americanischen Völkern und Nationen gebräuchlich sind, Auch einigen Talmis polyglottis verschiedener Sprachen und Zahlen vor Augen leget Sondern auch das Gebet des Herrn, in 200 Sprachen und Mund Arten mit derselben Characteren und Lesung, nach einer Geographischen Ordnung mittlet. Aus glaubwürdigen Auctoribus zusammen gebracht, und mit dazu nothigen Kupfern versehen Leipzig bey Christian Friedriche Gessner 1718*. Jantz's book is a long way ahead of its predecessor Chamberlaine's. Part I (pp 1-219) gives tables of the alphabets of over a hundred different languages, with accounts of the mode of use of each. On pp 120-122 we find described the use of the Perso Arabic alphabet as applied to Hindostani. It may be noticed that all mention of the cerebral letters is omitted. On p 123 we have the 'Derringram,' on p 121 the 'Bilharindu' and on pp 125-131 the 'Akai Nagari' which are all rightly classed together as various forms of the same alphabet but the transliteration is often curiously incorrect. For instance,



written in the 'भाखा बोली *bhaka boli* or vulgar tongue' He then gives a good description of the Kaithi alphabet, using moveable types also here The book concludes with an account of the numerals and with reading exercises These last are transliterations of the Latin *Pater Noster* and *Ave Maria* into Deva nagari, followed by translations of the Invocation of the Trinity, the Lord's Prayer, the Ave Maria, and the Apostles' Creed into Hindostani in the same character Taking it altogether, the *Alphabetum Brammanicum* is, for its time, a wonderfully good piece of work

With the *Alphabetum Brammanicum* the first stage of Hindostani Bibliography may be considered to be completed Hadley's Grammar appeared in 1772 and was quickly followed by a number of other and better ones, such as the Portuguese *Grammatica Indostana* (1778 far in advance of Hadley), Gilchrist's numerous works (commencing 1787) and Lebedeff's Grammar (1801) These will all be found below, each described in its proper place Lebedeff's work deserves more than a mere entry on account of the extraordinary adventures of its author This remarkable man gives an account of his life in the preface of his book, from which we gather that he began his Indian career (apparently as a brandmaster) in the year 1785 at Madras After a stay there of two years he migrated to Calcutta, where he met with a Pundit who taught him Sanskrit, Bengali, and Hindostani (or, as he called it, the Indian mixed dialect) His next attempt was to translate two English plays into Bengali, and one of these was performed publicly with great applause (according to its author) in 1795 and again in the following year According to Adelung, he then became theatrical manager to the Great Mogul, and finally returned to England after a stay of more than twenty years in the East In London he published his grammar, and made the acquaintance of Woronzow, the Russian Ambassador, who sent him to Russia He was employed in the Russian Foreign Office and was given a large subvention towards founding a Sanskrit press I have no knowledge of any other works from his pen It is to be hoped, for the sake of his patrons that his knowledge of Sanskrit and Bengali was greater than that of Hindostani which he displays in his grammar Not only is its system of transliteration (*Ion hay hoo* = who is there) detestably incorrect, but so is the whole account of the grammatical structure of the language The concluding words of his preface show that he was not conscious of its imperfections, and at the same time throw a curious light on the morality of Europeans in India at his time 'The Indian words in this work are so well ascertained as to leave no doubt, but the European learner, with a little assistance of a Pundit or Moonshie, nay, even of a *Bebee saheb*, cannot fail in a short time to obtain a knowledge of their [the natives'] idioms, and to master the Indian dialects with incredible facility'

Finally we may briefly refer to a few belated works of the early period of inquiries into Indian languages, which appeared after Hindostani had begun to be seriously studied

<sup>1</sup> Beligait's representation of the *s* expression is more accurate than Amudhuri's but even his transliteration here breaks down Count de Gubernat's (*Bollettino Italiano degli Stati dell'Oriente* Firenze 1867 pp 44-46) mentions a *Grammatica Veda* (evol dare Hindostani) adopera i caratteri devanagari See also *parvum Dictionarium indostanum de Veda* as at plurimum obscuri in *Historia Indica* by the Paulinus & Bartholomaeus mentioned in the next page as the author of the preface to the *Alphabetum Indicum* The work mentioned by Count de Gubernat is apparently in MS and should belong to the latter half of the 18th century I owe this reference to the kindness of Professor Zachariae

<sup>2</sup> *Methodos* I 186 According to the same authority he was by birth an Ukrainian peasant and on account of his musical talents was taken up by Prince Paskevich who carried him to Italy where he became proficient on the violoncello He then wandered to Paris and London where he took service under a Lord who went to India as Governor

in Calcutta. In 1782 Iwarus Ahol published in Copenhagen *Symphona Symphona, sive undecim Linguarum Orientalium Discorsi exhibita Concordia Tamulicæ videlicet, Granthamicæ, Telugicæ, Sanscritamicæ, Marathicæ, Balabaudicæ, Canaricæ, Hindostanicæ, Cuncanicæ, Gutzarraticæ et Pegnanicæ non characteristicæ, quibus ut explicativo-Harmonica adjecta est Latine*. It is a comparative vocabulary of fifty-three words in these eleven languages. The words include parts of the body, heaven, sun, etc., certain animals, house, water, sea, tree, the personal pronouns and numerals.

In 1701 there was published in Rome an anonymous work, with a preface by Paulinus a S. Bartholomæo, entitled *Alphabeta Indica, id est Granthamicum seu Sanscritamicum-Malabaricum, Indostanicum sive Panareuse, Nagaricum vulgare, et Talenganicum*. It is a collection of these four alphabets, all in moveable types.

Johann Christoph Adelung's *Mithridates oder allgemeine Sprachenkunde mit dem Vater Unser als Sprachprobe in bey nahe fünfhundert Sprachen und Mundarten* may be taken as the link between the old philology and the new. A philologist so eminent as this great writer could not fail to adorn whatever linguistic subject he touched, and, for its time, this work is a marvel of erudition and masterly arrangement. So far as Indian languages go, it sums up all (little it must be confessed) that was known about them at the end of the 18th century. In it 'Mongolisch-Indostanisch oder Mohrisch' (i.e., Urdu) (Vol. I. pp. 183 and ff.) and 'Rein oder Hoch-Indostanisch, Dewa Nagara' (pp. 190 and ff.) are jointly described as the 'Allgemeine Sprachen in Indostan.' By 'Rein oder Hoch-Indostanisch' are meant the various 'Hindi' dialects spoken between Mathura and Patna, but as an example is given the Lord's Prayer in badly spelt Sanskrit. It is contributed by Schultze, whose nationality apparently prevented him from distinguishing between *bh* and *p*. For instance, he spells *bhōjauam* 'podsanam.' Vol. IV of the work consists of additions and corrections, and of a supplement by J. S. Vater. Further information regarding Hindūstānī will be found on pp. 58-63, 83. (relationship of Hindūstānī to Romani), and 486 of that volume.

## SUMMARY OF IMPORTANT EARLY DATES.

A.D.	
1600.	EMPEROR AKBAR reigning. English East India Company incorporated.
1602.	Dutch East India Company founded.
1605.	EMPEROR JAHANGIR comes to the throne.
1615.	Embassy of Sir T. Roe. English factory established at Surat.
1616.	Earliest recorded mention of the Indostan language (spoken by Tom Coryate).
1620.	Jesuits' College founded at Agra. English establish an Agency there.
1623-24.	Pietro Della Valle in India.
1628.	EMPEROR SHAH JAHAN comes to the throne.
1630.	? Compilation of the Surat Dictionary of Persian, Hindostānī, English, and Portuguese.
1640.	English factory established at Hugli.
1653.	Heinrich Roth joins Jesuit College at Agra.
1655.	Terry's <i>Voyage to East India</i> published. Terry accompanied Sir T. Roe (1615).
1658.	EMPEROR AURANZEB comes to the throne.
1661.	Bombay transferred to the English crown.
1663.	Pietro Della Valle's <i>Indian Travels</i> published.
1661.	Heinrich Roth visits Rome and meets Kircher.
1667.	Kircher's <i>China Illustrata</i> . LaCroze appointed Librarian at Berlin.
1672.	J. Fryer's <i>Travels in East India and Persia</i> commenced and continued to 1691. Published 1698.
1672.	O. Vanpper's <i>Asia</i> published in Dutch.
1673.	J. Ogilby's <i>Asia</i> .

- A D  
 1678 Hendrick van Rheede tot Drakestein's *Hortus Indicus Malabaricus* commenced to issue  
 1680 Andreas Muller's *Oratio Oratorum*  
 1681 O Dapper's *Asia* (German Translation) published at Nurnberg  
 1684 Thomas Hyde's *Historia Shahjahan*  
 1686 Charnock founds Fort William in Calcutta  
 1698 J Fryer's *Travels in East India and Persia* published See 1672  
 1704 Franciscus V Tarconensis completes his *Lexicon Linguae Indostanicae*  
 1708 EMPEROR SHAHJAHAN comes to the throne  
 1711 Ketelaer's embassy  
 1712 EMPEROR JAHANGIR SHAH comes to the throne  
 1718 EMPEROR FARUKH SIYAH comes to the throne  
 1710 Ketelaer's Grammar The *Oratio Dominica* of Chamberlayne and Wilkins  
 1719 EMPEROR MUHAMMAD SHAH comes to the throne  
 1726 29 Bayen's investigations  
 1739 Death of LaCroz See 1667 Invasion of India by Nadir Shah  
 1743 Mill's *Dissertationes Selectae* Publication of Ketelaer's Grammar Vangel da Assumpcam publishes a Bengali Grammar and Vocabulary at Lisbon  
 1744 Schnltze's *Grammatica Hindostanica*  
 1745 08 Schnltze's Bible translations  
 1749 EMPEROR AHMAD SHAH comes to the throne Fritz's *Sprachmeister* published  
 1751 EMPEROR ALAMGIR II comes to the throne  
 1757 Battle of Plassey  
 1760 EMPEROR SHAH ALAM II comes to the throne  
 1761 *Alphabetum Brammanicum* Third battle of Panipat Defeat of the Marathas by Ahmad Shah Durrani  
 1772 WARREN HASTINGS GOVERNOR OF BENGAL Hadley's Grammar published  
 1773 Fergusson's Hindostani Dictionary published  
 1778 *Grammatica Indostana* published at Lisbon  
 1782 Ivarus Abel's *Symphona Symphona*  
 1786 MARQUIS OF CORNWALLIS, GOVERNOR GENERAL  
 1787 Glehnst begins publishing  
 1788 *The Indian Vocabulary* published in London  
 1790 Harris's *Dictionary of English and Hindostani*  
 1791 *Alphabetica Indica* published at Rome  
 1793 SIR JOHN SHORE GOVERNOR GENERAL William Carey lands at Calcutta  
 1798 LORD MORNINGTON (MARQUIS OF WELLESLEY), GOVERNOR GENERAL  
 1800 Robert's *Indian Glossary*  
 1801 Lebedeff's Grammar Carey's first Bengali New Testament printed  
 1800 MARQUIS OF CORNWALLIS, SECOND TIME GOVERNOR GENERAL W Hunter's translation of the New Testament into Hindostani Done with the aid of Muhammad Fitrat and other learned natives  
 1806 Publication of first volume of Adelung's *Mithridates* Henry Martyn arrives in India and commences translation of New Testament  
 1807 EARL OF Minto GOVERNOR GENERAL  
 1810 Henry Martyn's Urdu translation of New Testament the basis of all subsequent versions completed in manuscript with the aid of Muhammad Fitrat  
 1811 Carey publishes a Hindi New Testament  
 1812 Fire in Serampore Press Henry Martyn's version of the New Testament destroyed before issue  
 1813 EARL OF MOIRA (MARQUIS OF HASTINGS) GOVERNOR GENERAL Carey publishes the Pentateuch in Hindi  
 1814 Henry Martyn's translation of the New Testament into Hindostani issued Carey publishes New Testament in Hindi

Of the dialects of Western Hindi, Braj Bhakha and Hindostani are those which have received most literary culture. Kanauri is so like Braj Bhakha, that it hardly deserves separate mention. Only refer to it as its separate existence is popularly recognised. Some few works have

been written in Bundēlī, but none of them have been critically edited. Indeed, this important dialect has been almost entirely ignored by students. Even Dr. Kellogg does not describe it in his *Grammar*. Kanaujī and Bundēlī are therefore hardly mentioned in this bibliography. Nearly all the entries refer either to Braj Bhākhā or to one or other of the various forms of Hindōstānī.

The following Bibliography is divided into four sections :—

I.—*General*.—This deals with works giving a general account of the language or of one or more of its dialects, including works dealing with the subject from the point of view of comparative philology.

II.—*Grammars, Dictionaries, and other helps to the student*.—I have endeavoured to make this as complete as possible up to the date of the Mutiny. After that I have selected, perhaps in a somewhat arbitrary fashion.

III.—*Selections, Collections of Scattered Pieces, and Collections of Proverbs*.—This includes some Readers put together mainly for students.

IV.—*Texts*.—Here, with a few exceptions, I have confined myself to works which have been more or less critically edited by European scholars. It would have been impossible to enumerate the huge mass of texts which have issued without any attempt at editing from the native presses of India. For them, the reader can consult Mr. Blunhardt's *Catalogues* of Hindōstānī and Hindī works in the British Museum Library, and of the same in the India Office Library. These are all published separately, and can be obtained at a moderate price. To this section I have added an appendix giving a list of early translations of the Scriptures into the various dialects of Western Hindī.

In each of the first three sections, all the works of one writer are grouped together, and each writer is arranged in order of the date of the first work mentioned under his name. In the fourth section writers are arranged alphabetically.

In the following lists I have taken special care to include everything written by Garcin de Tassy. In this respect I have to acknowledge the assistance which has been kindly rendered to me by Monsieur J. Vinson. With his help I trust that I have been able to offer a not unworthy tribute to the memory of the great French scholar :—

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- GARCIN DE TASSY, JOSEPH HÉLIODORE,—*Mémoire sur les Particularités de la Religion Musulmane dans l'Inde*. Reprinted from *Journal Asiatique*. Paris, 1831; 2nd Edn., Paris, 1869.
- GARCIN DE TASSY, JOSEPH HÉLIODORE,—*Notice sur les Fêtes populaires des Hindous, d'après les Ouvrages hindoustanis*. Reprinted from the *Journal Asiatique*. Paris, 1834.
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- GARCIN DE TASSY, JOSEPH HÉLIODORE,—*Histoire de la Littérature hindoue et hindoustani*, par M. Garcin de Tassy— . . . . . Tome I., *Biographie et Bibliographie*. Paris (printed under the Auspices of the Oriental Translation Committee of Great Britain and Ireland), 1839. Tome II., *Extraits et Analyses*, ib. 1847. *Seconde édition* . . . augmentée. 3 tom. Paris, 1870-71. (Reviewed by Éd. Lancereau in *Journal Asiatique*, IV., ix. (1847), pp. 417 and ff. Also Anon., *Zeitschrift der Deutschen Morgenländischen Gesellschaft*, I. (1847), pp. 360 and ff.)
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- GARCIN DE TASSY JOSEPH HÉLIODORE—*T r a d u c t i o n s A l t e r a t i o n s d e l ' H i s t o i r e d e l ' U r d u P o e t e c h i f i y t r a t a d e d i n t o U r d J f r o m G a r c i n d e T a s s y l e a l a c i e n e l e s L i t t é r a t r e i n d o u e l l o s t a b y S F a l l o n a n d M o o n s i c k K a r e e m o o d e n D e l l i 1848*
- GARCIN DE TASSY JOSEPH HÉLIODORE—*S a l A t l a n t i c P o e t s l i s s a s J o r a l A n a t q e I V (1848) p p 5 a n d f f S e p a r a t e r e p r i n t I r a r a m e l a t e*
- NEWBOLD T J—*L e t t r e M G a r c i n d e T a s s y l e a l a c i e n e l e s L i t t é r a t r e i n d o u e l l o s t a b y S a d A t t e r l e s p r e m i e r s P o e t s l i s s a s J o r a l A t l a n t i c P o e t s l i s s a s (1848) p p 1 a n d f f*
- GARCIN DE TASSY JOSEPH HÉLIODORE—*D e s o r s l o c a l i s s a s C o r r e c t i o n s d e l ' A l f a b e t l e s L a g e s O r i e n t a l e s l a t e s P a r i s 18 0 (1811) 18 1 (2 p p) 18 2 (8 p p) 18 3 (16 p p) 18 4 (8 p p) 18 5 (16 p p) 18 6 (8 p p) 18 7 (16 p p) 18 8 (16 p p) 18 9 (16 p p) 18 10 (16 p p) 18 11 (16 p p) 18 12 (16 p p) 18 13 (16 p p) 18 14 (16 p p) 18 15 (16 p p) 18 16 (16 p p) 18 17 (16 p p) 18 18 (16 p p) 18 19 (16 p p) 18 20 (16 p p) 18 21 (16 p p) 18 22 (16 p p) 18 23 (16 p p) 18 24 (16 p p) 18 25 (16 p p) 18 26 (16 p p) 18 27 (16 p p) 18 28 (16 p p) 18 29 (16 p p) 18 30 (16 p p) 18 31 (16 p p) 18 32 (16 p p) 18 33 (16 p p) 18 34 (16 p p) 18 35 (16 p p) 18 36 (16 p p) 18 37 (16 p p) 18 38 (16 p p) 18 39 (16 p p) 18 40 (16 p p) 18 41 (16 p p) 18 42 (16 p p) 18 43 (16 p p) 18 44 (16 p p) 18 45 (16 p p) 18 46 (16 p p) 18 47 (16 p p) 18 48 (16 p p) 18 49 (16 p p) 18 50 (16 p p) 18 51 (16 p p) 18 52 (16 p p) 18 53 (16 p p) 18 54 (16 p p) 18 55 (16 p p) 18 56 (16 p p) 18 57 (16 p p) 18 58 (16 p p) 18 59 (16 p p) 18 60 (16 p p) 18 61 (16 p p) 18 62 (16 p p) 18 63 (16 p p) 18 64 (16 p p) 18 65 (16 p p) 18 66 (16 p p) 18 67 (16 p p) 18 68 (16 p p) 18 69 (16 p p) 18 70 (16 p p) 18 71 (16 p p) 18 72 (16 p p) 18 73 (16 p p) 18 74 (16 p p) 18 75 (16 p p) 18 76 (16 p p) 18 77 (16 p p) 18 78 (16 p p) 18 79 (16 p p) 18 80 (16 p p) 18 81 (16 p p) 18 82 (16 p p) 18 83 (16 p p) 18 84 (16 p p) 18 85 (16 p p) 18 86 (16 p p) 18 87 (16 p p) 18 88 (16 p p) 18 89 (16 p p) 18 90 (16 p p) 18 91 (16 p p) 18 92 (16 p p) 18 93 (16 p p) 18 94 (16 p p) 18 95 (16 p p) 18 96 (16 p p) 18 97 (16 p p) 18 98 (16 p p) 18 99 (16 p p) 18 100 (16 p p) 18 101 (16 p p) 18 102 (16 p p) 18 103 (16 p p) 18 104 (16 p p) 18 105 (16 p p) 18 106 (16 p p) 18 107 (16 p p) 18 108 (16 p p) 18 109 (16 p p) 18 110 (16 p p) 18 111 (16 p p) 18 112 (16 p p) 18 113 (16 p p) 18 114 (16 p p) 18 115 (16 p p) 18 116 (16 p p) 18 117 (16 p p) 18 118 (16 p p) 18 119 (16 p p) 18 120 (16 p p) 18 121 (16 p p) 18 122 (16 p p) 18 123 (16 p p) 18 124 (16 p p) 18 125 (16 p p) 18 126 (16 p p) 18 127 (16 p p) 18 128 (16 p p) 18 129 (16 p p) 18 130 (16 p p) 18 131 (16 p p) 18 132 (16 p p) 18 133 (16 p p) 18 134 (16 p p) 18 135 (16 p p) 18 136 (16 p p) 18 137 (16 p p) 18 138 (16 p p) 18 139 (16 p p) 18 140 (16 p p) 18 141 (16 p p) 18 142 (16 p p) 18 143 (16 p p) 18 144 (16 p p) 18 145 (16 p p) 18 146 (16 p p) 18 147 (16 p p) 18 148 (16 p p) 18 149 (16 p p) 18 150 (16 p p) 18 151 (16 p p) 18 152 (16 p p) 18 153 (16 p p) 18 154 (16 p p) 18 155 (16 p p) 18 156 (16 p p) 18 157 (16 p p) 18 158 (16 p p) 18 159 (16 p p) 18 160 (16 p p) 18 161 (16 p p) 18 162 (16 p p) 18 163 (16 p p) 18 164 (16 p p) 18 165 (16 p p) 18 166 (16 p p) 18 167 (16 p p) 18 168 (16 p p) 18 169 (16 p p) 18 170 (16 p p) 18 171 (16 p p) 18 172 (16 p p) 18 173 (16 p p) 18 174 (16 p p) 18 175 (16 p p) 18 176 (16 p p) 18 177 (16 p p) 18 178 (16 p p) 18 179 (16 p p) 18 180 (16 p p) 18 181 (16 p p) 18 182 (16 p p) 18 183 (16 p p) 18 184 (16 p p) 18 185 (16 p p) 18 186 (16 p p) 18 187 (16 p p) 18 188 (16 p p) 18 189 (16 p p) 18 190 (16 p p) 18 191 (16 p p) 18 192 (16 p p) 18 193 (16 p p) 18 194 (16 p p) 18 195 (16 p p) 18 196 (16 p p) 18 197 (16 p p) 18 198 (16 p p) 18 199 (16 p p) 18 200 (16 p p) 18 201 (16 p p) 18 202 (16 p p) 18 203 (16 p p) 18 204 (16 p p) 18 205 (16 p p) 18 206 (16 p p) 18 207 (16 p p) 18 208 (16 p p) 18 209 (16 p p) 18 210 (16 p p) 18 211 (16 p p) 18 212 (16 p p) 18 213 (16 p p) 18 214 (16 p p) 18 215 (16 p p) 18 216 (16 p p) 18 217 (16 p p) 18 218 (16 p p) 18 219 (16 p p) 18 220 (16 p p) 18 221 (16 p p) 18 222 (16 p p) 18 223 (16 p p) 18 224 (16 p p) 18 225 (16 p p) 18 226 (16 p p) 18 227 (16 p p) 18 228 (16 p p) 18 229 (16 p p) 18 230 (16 p p) 18 231 (16 p p) 18 232 (16 p p) 18 233 (16 p p) 18 234 (16 p p) 18 235 (16 p p) 18 236 (16 p p) 18 237 (16 p p) 18 238 (16 p p) 18 239 (16 p p) 18 240 (16 p p) 18 241 (16 p p) 18 242 (16 p p) 18 243 (16 p p) 18 244 (16 p p) 18 245 (16 p p) 18 246 (16 p p) 18 247 (16 p p) 18 248 (16 p p) 18 249 (16 p p) 18 250 (16 p p) 18 251 (16 p p) 18 252 (16 p p) 18 253 (16 p p) 18 254 (16 p p) 18 255 (16 p p) 18 256 (16 p p) 18 257 (16 p p) 18 258 (16 p p) 18 259 (16 p p) 18 260 (16 p p) 18 261 (16 p p) 18 262 (16 p p) 18 263 (16 p p) 18 264 (16 p p) 18 265 (16 p p) 18 266 (16 p p) 18 267 (16 p p) 18 268 (16 p p) 18 269 (16 p p) 18 270 (16 p p) 18 271 (16 p p) 18 272 (16 p p) 18 273 (16 p p) 18 274 (16 p p) 18 275 (16 p p)*

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- PHILLOTT LIEUT COLONEL D C —*Hindustani Exercises for the Proficiency and High Proficiency with Notes and Translations* Calcutta, 1912
- ARNA —*Hindi Grammar in Hindi and English, in which is treated the Brj dialect with Illustrations from the Rajit* Benares n.d
- TIEDALL W ST CLAIR —*A Concise Grammar of the Hindustani Language* With Key Heidelberg London New York and Boston 1911
- HAFSBOY N —*Manual of Lastari Hindustani with Technical Terms and Phrases* London, 1912
- 'ABDUL LAH MIR COMMONLY CALLED MIRKA —See Gilchrist John Northwick
- AMADUZZI (AMADULLAH) JO CHRISTOPHERO,—See Belghatti, Cassiano in Introduction
- BADLEY B H —See CRIVEN, ROY T
- BETHVIND, L ADRI —See Forbes Du cun, Garein de Tassy, Joseph H. Chodore
- CALLENBERG I H —See Schultz Benj
- FAIZ ALLAH KHAN —See Nisar Ali Beg
- FAQIR CHAND LALA (VAISH), OF DELHI —See Gallon S W
- FRANCIS, C R —See Small G
- HUNTER WILLIAM M D —See Taylor Captain Joseph
- JA FAR HUSAIN —See Pritchard Hrudus T
- KHUDA DAD BEG —See Pritchard Hrudus T
- LAZARUS E J —See Brice N
- LEES W NASSAU —See Thompson J T
- MOMER WILLIAMS —See Williams (Sir) Momer
- MUHAMMAD ANSAR,—See Nisar Ali Beg
- MUHAMMAD FITRAT, VIJAZ —See Hiley George
- MUHAMMAD HABIB (QATIL) —See Insha Ali Khan
- NASH, MRS FRASER,—See Small G
- REYNOLD —See Garein de Tassy, Joseph H. Chodore
- SCOTT W —See Gilchrist, J Northwick

DE SACY, SILVENTRE,—See Muhammad Sālih (Mīrā), and Price, Captain William.

SMYTH, W. CARMICHAEL,—See Taylor, Captain Joseph; Roobuck, Lieut. T.

TARINI-CHARAN MITRA,—See Price, Captain W.

### SECTION III.—SELECTIONS, COLLECTIONS OF SCATTERED PIECES, AND COLLECTIONS OF PROVERBS.

GILCHRIST, JOHN BORTHWICK,—*The Oriental Fabulist or polyglott Translations of Esop's and ather ancient Fables from the English Language into Hindoostanee, Persian, Brij Bhakha, Bengla and Sunkrit (sic) in the Roman Character by various Hands, under the direction and superintendence of J. Gilchrist, for the use of the College of Fort William.* Calcutta, 1803.

GILCHRIST, JOHN BORTHWICK,—*The Hindoe Story-Teller, or entertaining Expositor of the Roman, Persian, and Nagree Characters, simple and compound, in their Application to the Hindoostanee Language, as a written and literary Vehicle, by the Author of the Hindoostanee Dictionary, Grammar, etc. (i.e. J. B. G.).* Calcutta, 1803-3. Second Edition, Calcutta, 1806.

LALLU LAL,—*Lafz-o Hindi,—The new Cyclopaedia hindoostanee of Wit, containing a choice Collection of humorous Stories in the Persian and Nagree Characters, interspersed with appropriate Proverbs, anti-bilious Jests, brilliant Bonmots, and rallying Repartees in the Rekht and Brij Bhakha Dialects; to which is added a Vocabulary of the principal Words in Hindoostanee and English; by Shree Lalloo Lal Kuby, Bhakha Minahi.* Calcutta, 1810.

LALLU LAL AND SMYTH, W. CARMICHAEL,—Second Edition of the foregoing under the Title of,—*The Lafz-i-Hindee, or Hindoostanee Jest-Book, containing a choice Collection of humorous Stories, in the Arabic and Roman Characters; edited by W. Carmichael Smyth, London, 1841.* (Smyth in this edition has omitted the 'Nagree' portion of Lalla Lal's compilation, also some verses in Sanskrit and Braj Bhakha, and the Vocabulary.) On the other hand, he has added a transcription into the Roman Character throughout. The third Edition is entitled as follows,—*The Lafz-i-Hindee, or Hindoostanee Jest-Book, containing a choice Collection of humorous Stories in the Arabic and Roman Characters; to which is added a Hindoostanee Poem, by Meer Mochummad Tugce.* Second (sic) Edition, Revised and Corrected by William Carmichael Smyth, Esq., late of the Hon. East India Company's Bengal Civil Service. London, 1840.

LALLU LAL,—*The Sabha Bilas.* (Title page absent on all copies available.) Calcutta, 1813.

LALLU LAL AND PRICE, W.—*The Subha Bilas, a Collection of Stanzas on various subjects, in Hindoe, by different Authors.* Edited by Captain W. Price, Professor of Hindoe and Hindoostanee in the College of Fort William. Calcutta, 1828. (The colophon is dated 1829.)

LALLU LAL AND GILBERTSON, G. W.—*The Assembly of Mirth (sic).* A literal Translation into English of the Sabha Bilas, one of the Degrees of Honour Hindi Text-Books, by G. W. G. Bourne, 1900. (The name of the book means 'The Mirth of the Assembly,' not the 'Assembly of Mirth.')

SHAKESPEAR, JOHN,—*Muntakhabat-i-Hindi, or Selections in Hindoostani, with a verbal Translation and grammatical Analysis of some Part, for the use of Students of that Language.* By J. S. Oriental Professor at the Honourable East India Company's Military Seminary. London, 1817. Second Edition, London, 1825; Third, 1834; Fourth, 1844; Sixth, 1852. *Ten Sections of a Description of India, being a portion of J. Shakespear's Muntakhabat-i-Hindi.* By N. L. Bonmahol. Dublin, 1847. [A translation of the extracts from Shēr 'Alī Asad's *Āwāz-o Mohjil*.] The second Edition is reviewed by Garcin de Tassy, in *Journal Asiatique*, viii. (1826), pp. 230 and ff.

ANON.—*Hindoostanee and English Student's Assistant; or, Idiomatical Exercises.* Calcutta, 1826.

GARCIN DE TASSY, JOSEPH HÉLIOPORE,—*Anecdote relative au Brajbhakka, traduite de l'Hindoostani. Journal Asiatique*, Vol. xi. (1827), pp. 298 and ff.

GARCIN DE TASSY, JOSEPH HÉLIOPORE,—*Indolence des Domestiques indiens. Anecdote hindoustani. Journal Asiatique*, III., xii. (1841), pp. 191 and ff.

GARCIN DE TASSY, JOSEPH HÉLIOPORE,—*Proclamation de Lord Ellenborough, Gouverneur Général de l'Inde, au Sujet des Portes du Temple de Somnath, Texte hindoustani, publié et traduit. Journal Asiatique*, IV., v. (1845), pp. 398 and ff. Separato reprint, Paris, same date.

GARCIN DE TASSY, JOSEPH HÉLIOPORE,—*Chrestomathie hindoustani (Urdu et Dakhni), à l'Usage des Elèves de l'École Spéciale des Langues Orientales Vivantes.* Assisted by Théodore Pavie and l'Abbé Bertrand. Paris, 1847.

GARCIN DE TASSY, JOSEPH HÉLIOPORE,—*Spécimen d'une Collection de Lettres hindoustani originales. Journal Asiatique*, IV., x. (1847), pp. 353 and ff.

GARCIN DE TASSY, JOSEPH HÉLIOPORE, AND LANGKEEAT, Éd.—*Hindi Hindī Muntakhabat. Chrestomathie Hindī et Hindoustī à l'Usage des Elèves de l'École Spéciale des Langues Orientales Vivantes près la Bibliothèque Nationale.* Paris, 1849.

- GARCIN DE TASSY, JOSEPH HÉLIODORE, — *Analyse d'un Monologue Dramatique indien* *Journal Asiatique*, IV, xvi (1850), pp 310 and ff. Separate reprint Paris, same date
- GARCIN DE TASSY JOSEPH HÉLIODORE, — *Tableau du Kali Yuga ou de l'Âge de Fer*, par Wischnu Das traduit de l'Hindou *Journal Asiatique* IV, xiv (1852) pp 551 and ff
- GARCIN DE TASSY, JOSEPH HÉLIODORE, — *Légende de Sakountala d'après la Version hindoue du Mahabharata* (Extrait de la *Revue Orientale*) PARIS, 1852
- GARCIN DE TASSY, JOSEPH HÉLIODORE, — *Chants populaires de l'Inde traduits par G de T* (*Revue Contemporaine*) PARIS 1854
- GARCIN DE TASSY, JOSEPH HÉLIODORE, — *Hir et Ranjau, le jeu du Penjab traduits de l'Hindoustani* PARIS in *Revue de l'Orient*, 1857
- GARCIN DE TASSY, JOSEPH HÉLIODORE, — *Allégories Recits poétiques et Chants populaires Traduits de l'Arabe du Persan de l'Hindoustani, et du Turc*, par M Garcin de Tassy 2nd Edition, PARIS, 1876
- GARCIN DE TASSY, JOSEPH HÉLIODORE, — *Un Chapitre de l'Histoire de l'Inde Musulmane, ou Chronique de Scher Shah, Sultan de Delhi, traduit de l'Hindoustani* PARIS (*Revue de l'Orient*), 2<sup>e</sup> date, 8vo 164 pp
- GARCIN DE TASSY, JOSEPH HÉLIODORE, — See Jafar Ali Bahadar, Mir, Shakespeare, John
- ADAM, REV M T., — *Pleasing Tales or Stories to improve the Understanding, translated into Hindoosce* by M T A Calcutta, 1828 Other Editions Calcutta 1834, 1836 Agra 1837
- KALI KRISHNA, RAJA, AND 'ABDU L MAJID HAKIM MAULAVI, — *Vajma's i Latayf A Collection of Pleasanties or Fables and Stories, translated from English and Persian into Urdu and English* Calcutta 1835
- MAUL LAL LALORI, — *The Gulistan: Nushat or Noctgoy of Pleasure a Collection of poetical Extracts in Persian and Hindustani, from more than a hundred of the most celebrated Authors, arranged according to the Subject and Sentiment and well adapted for the Student of these Languages* Calcutta 1836
- ANON — *English and Hindustani Student's Assistant* Calcutta 1837
- PRICE CAPT WILLIAM, AND TARINI CHAPAN MITRA — *Hindoe and Hindoostanee Selections to which are prefixed the Rudiments of Hindoostanee and Braj Bhal ka Grammar also Prem Sagur with Vocabulary Originally compiled for the Use of Interpreters to Native Corps of the Bengal Army* Calcutta, 1827, Second Edition, 1830
- PRICE, CAPT WILLIAM, AND TAP VI CHARAN MITRA, — See also Lalul Lal
- BALLANTINE, J B, — *Hindustani Selections, in the Naskhi and Dezanagari Character* London, 1840 2nd Edition London 1845
- ANON, — *Vajma's Ghny Selections Historical Literary and Scientific Translated from the English* Calcutta, 1840
- PATIE, THÉODORE, — *Tarikh e Asham Recit de l'Expedition de Mir Djumla au pays d'Assam, traduit de l'Hindoustani* Paris 1845 [A translation of Mir Bahadur Ali Hussain's work (Calcutta, 1840) itself a translation of Shihabuddin Tahir's Persian *Fathiya e 'Ibrahimiya oi Tarikh e Asham e aala i*]
- PATIE, THÉODORE — *La Légende de Patiani, Reine de Tchitor, d'après les textes hindis et hindous* *Journal Asiatique*, V, vii, 1856, pp 5 and ff, 89 and ff, 315 and ff
- PATIE THÉODORE, — See also Garcin de Tassy, Joseph Héliodore
- COX, CAPT EDWARD, — *The Regimental Moonshee, being a course of Reading in Hindoostanee* London, 1847
- SAYID HUSAIN MUNSHEE, — *Hindustani Selections Compiled by Munshee S H Vazras*, 1849 (Of Ho en S bel)
- QINARU D DIT KHAN, — *Muntakhabat e Anwar e Suhail: Selections from the Anwar e Suhail (of Hafizuddin Ahmad in Section IV), with Hindostani Translations* Agra, 1853
- QINARU D DIT KHAN, — *Muntakhabat e Gulistan: Selections from the Gulistan, with Hindostani Translations* Agra, 1854
- QAMARU D DIT KHAN, — *Muntakhabat e Bostan Selections from the Bostan, with Hindostani Translations in verse* Agra, 1855
- QINARU D DIT KHAN, — *Muntakhabat e Dastur e aqibyan Selections from the Dastur e aqibyan, with Hindostani Translations* Agra 1855
- J J PAT 'ALI BAHADUR MIR, — *Lettre de S A Mir Jafar Ali Bahadur, Nabab de Surat à Monsieur Garcin de Tassy* (*Revue de L Orient*) PARIS, 1855
- SIVA PRASAD RAJA, — *Hindi Selections [Gur'ka], compiled under the Direction of the Commission appointed to arrange for the Preparation of Hindustani Class Books as Language Tests, to be*

passed by junior Civil Servants and Military Officers. Benares, 1867. Another Edition, Benares, 1870, and others.

HALL, FITZEDWARD,—*Hindi Reader, with Vocabulary.* Hartford, 1870, 1884.

SELL, REV. E.,—*Muntakhabat-e Urdū. Hindustani Selections.* Pts. I, II, and III. Madras, 1870-71.

'ABDU'L-FATĪ, MAULAVI, SA'YID,—*Tahfatul Makal. Hindustani, Persian, Arabic, and English Sentences and Proverbs,* by Sayed Abdal Fattah Maulvi. Bombay, 1873.

HUSEN (? HUSAIN), S.,—*Second Hindustanee Reader.* London, 1875. (? the same author as Saiyid Husain, Minshat, ab.)

SMITH, V. A.,—*Popular Songs of the Hamirpur District in Bundelkhand, N.-W. P.* Journal of the Asiatic Society of Bengal, Vol. XLIV. (1875), Pt. I., pp. 389 and ff.

SMITH, V. A.,—*Popular Songs of the Hamirpur District in Bundelkhand, N.-W. P., No. II.* *Ib.*, Vol. XLV. (1876), Pt. I., pp. 279 and ff.

MUHAMMAD NAJMU'D-DIN,—*Najmul-amsal (Najmu'l-amāl), Vol. IV., or The Collection of about 2,500 Oriental Proverbs (Vol. V. . . . . 3,068 . . . . . Proverbs . . . . . with Explanatory Fables) and their proper Application by Mohammad Najmuldin.* Delhi, 1876-88. Vol. V., 2nd Edition, 1882. Vols. I-III, are said to contain,—Vol. I., Technical terms regarding Artizans and their Tools; Vol. II., Riddles, Dohras, Gits, &c.; Vol. III., Women's Idioms and Expressions used by Begams. Copies of these three Vols. are not in the British Museum or India Office Library.

BADLEY, REV. B. H.,—*Jagjivanadas, the Hindu Reformer.* Indian Antiquary, Vol. VIII. (1879), p. 289. (Contains Selections from his works.)

BADLEY, REV. B. H.,—See Craven, T., in Section II.

TRUNFF, E.,—*Die ältesten Hindi Gedichte. Sitzungsberichte der Königl. bay. Akademie der Wissenschaften, Philosophisch-philologische Classe.* München, 1879 (pp. 1-48).

TEMPLE, CAPTAIN (COL. SIR) R.,—*Some Hindu Songs and Catches from the Villages of Northern India.* Calcutta Review, LXXIV (1882), p. 334.

TEMPLE, CAPTAIN (COL. SIR) R.,—*Folk Songs from Northern India.* Calcutta Review, LXXVIII (1884), pp. 273 and 295.

TEMPLE, CAPTAIN (COL. SIR) R.,—*The Hymns of the Nāgīpanth.* From the papers of J. W. Parry, A.M.I.C.E., Indian Antiquary, XIII (1884), p. 1.

TEMPLE, CAPTAIN (COL. SIR) R.,—See Fallon, S. W.

ANON.,—*Hindustani and English Parallel Proverbs. Together with some Persian and Hindustani Parallel Proverbs.* Delhi, 1885.

THORNTON, THOMAS H., C.S.I., D.C.L.,—*Specimen Songs from Panjab Literature and Folklore.* Journal of the Royal Asiatic Society, Vol. XVII (1885), p. 373. (Account of Hindi and Urdū Literature of the Panjab, p. 386; Specimens, p. 401.)

FALLON, S. W.,—*A Dictionary of Hindustani Proverbs, including many Maricari, Panjabi, Magahi, Bhoj-puri and Tirhuti Proverbs, Sayings, Emblems, Aphorisms, Maxims and Similes.* By the late S. W. F. . . . . Edited and revised by Captain (Col. Sir) R. O. Temple . . . . . assisted by Lala Faqir Chand, Vaish, of Delhi. Benares and London, 1886.

KEMFON, M.,—*First Hindustani Reader.* Lithographed. (? Place of publication), 1892.

MORRIS, J.,—*English Proverbs, with Hindustani Parallels.* Cawnpur, 1893.

PHILLOTT, LIEUT.-COLONEL D. C.,—*Urdū Rozmarra or "Every-day Urdū."* Official Text-book for the Examination of Military Officers and others by the Lower Standard Hindustani. Edited with notes by D. C. P. Calcutta, 1911.

PHILLOTT, LIEUT.-COLONEL D. C.,—*Annotated English Translation of the Preceding.* Calcutta, 1911.

PHILLOTT, LIEUT.-COLONEL D. C.,—*Khayt o Khayāl or "Visions of the Past."* Official Text-book for the Examination of Civil and Military Officers by the Higher Standard Hindustani. Edited with notes by D. C. P. Calcutta, 1911.

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MUHAMMAD YUSUF JA'FARI, KHAN BAKIDUR, SHAMSUL 'ULAH,—*Annotated Glossary to the Urdū Rozmarra.* (See PHILLOTT, LIEUT.-COLONEL D. C., ab.) Calcutta, 1911.

RIẖĀ 'ALĪ WAHSHAT, MAULAVI,—*A Page-by-Page Glossary of Khayt-o-Khayāl.* (See PHILLOTT, LIEUT.-COLONEL D. C., ab.) Calcutta, 1911.

'ABDU'L-MAJID, HANIN MAULAVI,—See KĀN Kṛishṇa, Rājā.

FAQIR CHAND, LĀLĀ, (VAISH),—See Fallon, S. W.

GILBERTSON, G. W.,—See LĀLĀ LĀL.

- BEMMOHEL N L.—See Shakespear, John  
 BERTRAND L ABBÉ.—See Garcia de Tassy, Joseph Elchodore  
 LANCEREAU, E.—See Garcia de Tassy Joseph Elchodore  
 PARFY, J W.—See Temple, Captain R  
 SMYTH, W CARMICHAEL.—See Lalla Lal  
 TAPINI GHARAN MITRA.—See Price Capt Wilham

#### SECTION IV—TEXTS (alphabetically arranged under Authors names)

- 'ABDU L LAH MIR, CALLED MISKIN.—*Marsiya ou Bihatal de Mir Abdulla Miskin, sur la Mort de Muslim et de ses deux Fils* traduit de l'Hindustani par M Garcia de Tassy Paris, 1815 See Haider Baksh (Haideri)  
 'ABDU L LAH MIR, CALLED MISKIN.—See also Gilchrist J R in Section II  
 'ABDU L LAH SAITID.—See Bahadur 'Ali Kasim 'Ali Jawan  
 ABDO L KAFIR MUNSIF.—See Arabian Nights  
 'ADALAT KHAN.—See Amman Mir, Lallu Lal  
 AGHA HUSAN (AMANAT)—See Jansen, H, in Section II  
 AFSHAR KHAN, SAITID CSI.—*Asar-e sa'id Delhi 1847 Asar-e sunna le'd A History of old and new Rule, or Governments a l of old and new Buildings, in the District of Delhi*, composed by Syud Ahmed Khan Delhi: 1854 (A second edition of the preceding with much additional matter) *Description des Monuments de Delhi en 1852, d'après le Texte hindoustani de Sayyid Ahmad Khan par M Garcia de Tassy Journal Asiatique V, xv (1860), pp 508 and ff, xvi (1860) pp 190 and ff pp 392 and ff, xvi (1861) pp 77 and ff, separate reprint*  
 ALFVANDER JAMES EDWARD.—See I tizamu d din  
 ALTAF HUSAIN (HAJI)—*Majma-e nasb* (2 Pts) Lahore 1874, 77  
*Mad i o ja r e Islam* (the Ebb and Flow of Islam) Commonly known as the *Mu'addas e Hali* 1st Edition, (2 Place) 1875 others, Delhi, 1886 (with glossary), Aligarh, 1885  
*Hayat e Sa'id* Delhi: 1886  
*Majma-e nasb e Hali* Delhi, 1890  
*Ek Bawah Li Munajat* 4th Edition, Delhi 1893  
*Diman e Hali* Cawnpore 1893 See also Section I, above  
*Yadgar e Ghaliib* Cawnpore 1897  
*The Quatrains of Hali* (Majma Sayyad Altaf Husain Ansari Pampatti) edited (by permission of the author) in the Roman Character, with a translation into English by G E Ward London 1904  
 AMANAT.—See Jansen H, in Section II  
 AMANATU L LAH, MAULAVI.—*Hidayat ul Islam* (Hidayat-ul-islam), compiled by Wulsooce Umanut Collah in Arabic and Hindustani Translated under the superintendence of, and by J Gilchrist (In two volumes, of which only Vol I was published) Calcutta 1804  
 AMBIKA DATT BYLS.—See Bihari Lal  
 AMMAN MIR.—*Bagh o Bahar* One hundred and two pages appeared in Gilchrist's and Abdul lah Miskin's *Hindus Manual or Oasiel of India* Calcutta, 1802 See Section II  
*Bagh o Bihar* A Translation into the Hindustani Language of the celebrated Persian Tale entitled 'Qasim Qishar Durresh' by Meer Usman, under the superintendence of J Gilchrist Calcutta, 1804 Second Edition by Ghoolam Ullah, under the superintendence of Captain Thomas Roebuck Calcutta, 1813 Third Edition, 3d, 1824 Other Editions, Cawnpore 1832 Calcutta 1834 Madras 1840 Calcutta (Title, *Bagh o Bahar*) *Tales of the Chahar Durush* 1847 Cawnpore, 1860 Calcutta, 1863 Delhi (illustrated), 1876 Bombay (in Gujarati character) 1877 Cawnpore, 1878 Delhi (illustrated), 1882, and many others *Bagh o Bahar*, consisting of entertaining Tales in the Hindustani Language By Mir Amman of Delhi one of the learned Natives formerly attached to the College of Fort William at Calcutta A new Edition Wordsworth in the Work, by D Forbes London 1846 Second Edition of the same London, 1849 Another edition of the same *The Hindustani Text* carefully printed in the Roman Character To which is added a Vocabulary of all the Words occurring in the Work, by D Forbes London 1850 *Bag o Bahar The Hindustani Text of Mir Amman*, edited in Roman Type with Notes and an introductory Chapter on the Use of the Roman Character in Oriental Languages by M Williams London, 1850

*The Tale of the four Darwesh ; translated from the Oordoo Tongue of Meer Ummun . . . by L. F. Smith . . . with Notes by the Translator. Madras, 1825. Translation of the Bāgh o Bahār ; or Tales of the Four Darwesh from the Urdu Tongue of Mir Amman of Dilli. By Lew. Ford. Smith. New Edition revised and corrected throughout by D. Forbes. London, 1851. Reprint (of first edition). Lucknow, 1870. The Bāgh o Bahār, or the Garden and the Spring ; being the Adventures of King Azād Bakht, and the four Darweshes : literally translated from the Urdu of Mir Amman, of Dilli. With copious explanatory Notes, and an introductory Preface, by E. B. Bastwick. Hartford, 1852. Another Edition, London, Hertford (printed), 1877. Bāgh o Bahār ; or Tales of the four Darweshes. Translated from the Hindustani of Mir Amman of Dilli. By Duncan Forbes. A new Edition, revised and corrected throughout. London, 1862.*

*'The Adventures of the second Durwesh, extracted from the Bāgh of (sic) Bahar,' in Vol. II. of Price's Hindoo and Hindoostanee Selections, Calcutta, 1830. See Section III. Selections from the History of India and Bāgh-o Bahār. Translated into literal English, with copious Notes on Etymology, History and Geography, by 'Adūlat Khān. Calcutta, 1877. Selections from the Prem Sagar and Bāgh-o Bahār. Translated into literal English with copious Notes. Second Edition. By the same. Calcutta, 1881.*

Translated into French by M. Garcin de Tassy. Paris, 1878.

The Tale of the First Darwesh is given in M. J. Vinson's *Manuel de la Langue hindoustani*, pp. 111 and ff. See Section II.

Note.—The original is a translation of the Chahār Darwesh of Amir Khusrū.

ANDERSON, LIEUT. R. P.,—See Nibāl Chaud (Lahōr).

ARABIAN NIGHTS,—*Ukayantool Jalalah, Translation of Alfalyattinotelah, called Arabian Nights ; for the Use of the College at Fort St. George. Translated by Moomashy Shumsooddeen Umed. Madras, 1836. (Contains only the first 200 Nights.)*

*Tarjuma Alf Laila kt. (The Translation is by Muneht 'Abdu'l-Karim, from the English of E. Forster.) Cawnpore, 1844 ; ib., 1853 ; Bombay, 1860 ; Cawnpore, 1862-63 ; ib., 1866 ; ib., 1876 ; ib., 1883-84 ; Delhi, 1890 : Tarjuma-i Alf (sic) Laila ba-subān-i-Urdū. (Do Jild baharfāt-i-Fayṣ.) Romanised under the superintendence of T. W. H. Tolbert . . . and edited by Frederic Pincott. (The first half, i.e., Jilds I. and II. of 'Abdu'l-Karim's Translation.) London, 1882.*

*Sahasra Rajant Charitra. ('Abdu'l-Karim's Version translated into Hindi by Papdit Pyāse Lal.) Lucknow, 1876.*

*Alf Laila Nau Maugām. (Translated into verse in four parts, by Muḥammad Aghar 'Alī Khān Naṣīm, Toḡlūrām Shāyika (Pts. II. and III.), and Munshi Shāhid Lāl Chaman, respectively. Lucknow, 1861-68.*

*Hasār Dastān. (A prose version by Toḡlūrām Shāyān.) Lucknow, 1868.*

*Shahistān-e Surar. (An abridged translation, by Mirzā Rajab 'Alī Bāg, Surār.) Lucknow, 1866.*

*Alf Laila. (A translation by Muḥammad Hāmid 'Alī Khān, Hāmid.) Cawnpore, 1890.*

*Shahistān-e Hāirat. (A translation in the form of a novel, by Mirzā Hāirat of Delhi, illustrated.) Delhi, 1892.*

*Alf Laila-e Duniyāsūd, also called Mashūbāt-e Baghdād. (An imitation of the Arabian Nights, by Mirzā Hāirat of Delhi.) Delhi, 1892.*

ATODHYA SINGH UPADHYAY, PANDIT, CALLED HARI AODH,—*Thēḡh Hindī-kt Thēḡh, or an original Indian Story in pure Hindustani, by Pandit Ayodhya Sinha Upadhya, (Hari Oodh) of Nizamabad, N.-W. P. Edition in Nāgarī characters, Bankipore. 1899. Edition in Persian characters, Bankipore and (printed) Allahabad, 1902.*

(This, like the *Kahānī Thēḡh Hindī-mē* of Inshā Allāh, is in pure Hindi, absolutely free from both Persianisation and Sanskritisation. Unlike the older work, the idiom is that of Hindī, rather than that of Urdu. This is most noticeable in the order of the words.)

ATODHYA SINGH UPADHYAY, PANDIT, CALLED HARI AODH,—*Adh-kālā Phāl. Another novel in the same style. Bankipore (Nāgarī Character), 1905.*

ĀZAD,—See Muḥammad Hussain.

'AẒẒU'D-DIN AHMAD,—*Kaṭṭa Fāṭima. Lahore, 1895.*

BAHADUR 'ALĪ, MIR,—*Udhag: Hindoo or Indian Ethics, translated from a Persian Version of the Hitopades, or Salutory Counsel, by Meer Bahadoor Ulee, under the Superintendence of J. Gluckert. Calcutta, 1803. Other Editions: Madras, 1845 ; Bombay, 1875 ; Madras, 1879.*



*Akhshar & Hindi or Indian Ethics Translated into Urdu from a Persian Version of the Hitopadesa by Mir Bahadur 'Ali* Edited with an Introduction and Notes by Syed Abdoolah London 1868 Extracts from the book will be found in Price's Hindoo and Hindooance Selections See Section III

See Hasan Mir

BAKER J K M —See Lallu Lal

BALCH J F —See Lallu Lal

BALCH W B —See Mazhar Ali Khan Wila

BEAMES J —See Chand Bardai

BELL C W BOWDLER —See Hasan Mir

BENHURST N L —See Sher Ali Afsoo

BENBRAND J ABBE —See Hardar Bakhsh (Hardari) Sher Ali Afsoo Tahsinuddin

BHARAT PRAKASH —See Lallu Lal

BHARAT LAL —*The Satsaya of Bihari with a Comment* by Sri Lallu Lal Kori. *Bholo Mooli* in the College of Fort William Calcutta 1819 A revised edition issued from the Office of the Superintendent of Government Printing India in 1876 by G A Grierson It is entitled *The Satsaya of Bihari with a Commentary, entitled Lala Chandrika* by Sri Lallu Lal Kori Several editions have been published by native presses amongst which may be mentioned *Sringara saptothi* Benares 1873 (This includes a Sanskrit metrical version and a Sanskrit commentary both by Paramananda Pandit) *Sri Bilari Sat* 1871 *Hariprol* & *Tika sat* Benares 1892 (Has an excellent commentary by Hari Prakash) *Bihari Bihari* Benares 1893 (Has an introduction and a commentary in the Kandalia metre by Ambika Datt Byas)

BURTON SIR RICHARD F —See Mazhar Ali Khan Wila

CARMICHAEL SMYTH —See Smyth

CHAMAN —See Kazim Ali Jawan

CHAND BARDAL —Only portions of the text have been printed Parts have been edited by Mr J Beames and by Dr A F R Hoernle CIE in the Bibliotheca Indica The latter gentleman has also translated a section of the portion which he edited Canto I has also been edited in Benares by Pandit Mohanlal Vishnupal Pandya under the title of *M. Pandit's Manuscript of the Prithviraj Rasu of Chand Bardai* edited in the original of Hindi with critical notes by Pandit etc Benares 1887 1889 A continuation is now (1912) being issued in Benares by the Nagar Pracharini Sabha The following are the principal works dealing with the poem —

TOD COL JAMES —*Rajasthani passim* See especially Vol I pp 264 614 623 Also *The Vow of Sotijogta* (a translation of an episode in the poem) *Indic Journal* Vol XXV pp 101 112 197 211 273 296

BEAMES J —*On Chand's Poems* *Proceedings*, Bengal Asiatic Society 1868 p 24

BEAMES J —*The Nineteenth Book of the Gestes of Prithviraj by Chand Bardai* entitled *The Marriage of Padmarati* literally translated from the old Hindi *Journal*, Bengal Asiatic Society Vol XXXVIII (1869) Pt I p 140

BEAMES J —*Reply to Mr Grose* *Ib* p 171

BEAMES J —*Translations of selected Portions of Book I of Chand's Epic* *Journal* Bengal Asiatic Society Vol XLI (1872) Pt I p 42

BEAMES J —*Last of the Books contained in Chand's Poem the Prithviraj Rasu* *Ib* p 204

BEAMES J —*Letter* (on his edition of Chand) *Proceedings* Asiatic Society of Bengal 1873 p 122

BEAMES J —*Studies in the Grammar of Chand Bardai* *Journal* Asiatic Society of Bengal Vol XLII (1873) Pt I p 160

BEAMES J —*Translation from the first Book of the Prithviraj Rasu* By Kori Chand Bardai *Indian Antiquary* Vol I (1872) p 269

GROVE F S —*The Poems of Chand Bardai* *Journal* Asiatic Society of Bengal Vol XXXVII (1868) Pt I p 119

GROVE F S —*Further Notes on the Prithvirajrasu* *Ib* Vol XXXVIII (1869) Pt I p 1

GROVE F S —*Translations from Chand* *Ib*, p 161

GROVE F S —*Response to Mr Beames* *Ib* Vol XXXIX (1870) Pt I p 52

GROVE F S —*A Metrical Version of the opening Stanza of Chand's Prithviraj Rasu* *Ib*, Vol XII (1873) Pt I p 329

STĀMAL DĀS, KAVIRĪJ, — *The Antiquity, Authenticity and Genuineness of the Epic called the Prithī Rāj Rāsā, and commonly ascribed to Chand Bardai.* Journal, Bengal Asiatic Society, Vol. LV (1886), Pt. I. p. 5.

MŌHANLĀL VIṢṆULĀL PAṆḌIT, PAṆḌIT, — *The Defence of Prithirāj Rāsā.* Benares, 1887. This is a reply to the preceding.

STĀM SONḌAR DĀS, — *Arrangement of the Chapters of the Prithirāj-Rāsā.* Indian Antiquary, Vol. XXXI (1902), p. 499.

See also 'Notice sur un Poème historique indien composé par Tchoud Barde du xiv<sup>e</sup> Siècle.' *Journal Asiatique*, II., i, (1828), p. 150.

CLINT, L., — See Inshā Allāh Khān, called Inshā.

COURT, MAJOR HENRY, — See Ḥasan, Mīr; Muḥammad Rafī; Sher 'Alī Afsoa.

DHĒVYA-DĀS, — *Bhaktā-nāmāvalī* (a series of Lives of the Saints, in Braj Bhākhā), edited by Rādhā-kṛishṇa Dās in Nāgarī Prachārīṇī Grantha-mālā, No. 1. Benares (printed Allahabad), 1901. [The work was written early in the 17th century.]

EASTWICK, E. D., — See Amman, Mīr; Ḥafizū'd-dīn Aḥmad; Ikram 'Alī; Lalū Lāl; Maḡhar 'Alī Khān Wilā.

FEER, L., — See Kāgim 'Alī Jawān.

FORBES, DUNCAN, — See Amman, Mīr; Haider Baksh (Haideri); Ikram 'Alī; Maḡhar 'Alī Khān Wilā.

GARVIN DE TASEY, JOSEPH HÉLIOPORE, — See 'Abdu'l-lāh, Mīr, called Miskin; Aḥmad Khān, Saiyid, C.S.I.; Amman, Mīr; Ikram 'Alī; Muḥammad Taqī, Mīr; Nihāl Chand (Lahori); Tahsinū'd-dīn; Waltu'l-lāh, Shāh.

GHULĀM AKBAR, — See Ḥafizū'd-dīn Aḥmad.

GHULĀM HAIDAR, — See Ikram 'Alī; Muḥammad Rafī.

GHULĀM MUḤAMMAD, MUGSHI, — See Maḡhar 'Alī Khān Wilā.

GHULĀM QADIR, — See Ḥafizū'd-dīn Aḥmad.

GILCHRIST, J. H. B., — See Amānatu'l-lāh; Amman, Mīr; Bahādur 'Alī, Mīr; Haider Baksh (Haideri); Kāgim 'Alī Jawān; Ḥasan, Mīr; Nihāl Chand (Lahori); Sher 'Alī Afsoa.

GIRIDHAR GOSWAMI, — See Sūr Dās.

GRIERSON, G. A., — See Bihārī Lāl.

GEOWSE, F. S., — See Chand Bardai.

ḤAFIZŪ'D-DIN AḤMAD, — *The Khirad-Ufroz* (Khirad-afroz, or the Ayar Danish of Abol Fuzl, translated into Hindoostanee, by Muolwaoe Shuekh Hufeez Ood-deen Aḥmad. Calcutta, 1805 or 1808 (Incomplete). *The Khirad-Ufroz*; originally translated into the Hindoostanee Language, by Muolwaoe Hufeez Ood-deen Aḥmad, from the Uyar Danish, written by the celebrated Shuekh Ubool Fuzl, Primo Minister to the Illustrious Utkar, Emperor of Hindoostan. Revised, compared with the original Persian, and prepared for the Press, by Captain Th. Roobuck with the Assistance of Moulaee Kazim Ulee and Moonshees Ghoolam Utkar, Mirzho Bog and Ghoolam Qadir. Calcutta, 1816. *Khirad-Afroz* (the Illuminator of the Understanding) by Maularī Ḥafizū'd-dīn. A new Edition of the Hindustānī Text, carefully revised, with Notes, critical and explanatory: by Edward Eastwick, F.R.S., F.S.A., M.R.A.S., Professor of Hindustānī at Haileybury College. Hertford, 1857. *The Khirad-Ufroz*: translated from the Oordoo into English, and followed by a Vocabulary of the difficult Words and Phrases occurring in the text, by T. P. Munnell. (Only a portion of the Work has been translated.) Calcutta, 1861.

(N.B.—Abu'l-lāṣṭī's Ayār-e Dāniḡh is a simpler Persian version of Ḥusain ibn 'Alī al-Kāshifī's Anwār-o-Sahāil.)

HAIDAR BAKSHI (HAIDARI), SAITID, — *Arāigh-o Mahfil.* Published by Muntāz Qadratu'l-lāh. Calcutta, 1803. *Arasay Mahfool.* A translation into the Hindoostanee Tongue of the celebrated Persian Tale entitled *Queen, o Hatim Tai*, executed under the direction of John Barthwick Gilchrist . . . by Saeed Hydrbax Hydree. Bombay, 1845. Many other editions in India. Among them one in the Nāgarī character, (Calcutta, (?) 1845), and one in the Gajari character (Bombay, 1877).

(N.B.—There is another, altogether different, Arāigh-o Mahfil, dealing with the history of India, by Sher 'Alī Afsoa.)

HAIDAR BAKSHI (HAIDARI), SAITID, — *Tota Kihānec.* A Translation into the Hindoostanee Tongue of the popular Persian Tales entitled *Tootee Numa*, by Saeed Huded Baksh Hudedree. Under the Superintendence of J. Gilchrist. Calcutta, 1804. (An edition of four pages of this work had previously appeared in 1802 in Gilchrist's *Hindes Monuol.*) Other Editions: Calcutta, 1836; ib., 1839; Bombay, 1840; Madras, 1841; Bombay, 1844; Delhi, 1859; Cawnpore, 1864;

Bombay 1870 and many others *To a Jaland or Tales of a Parrot n tl Hind stant*  
*Ta g age Ta slated bj Say l H l r Bak l l s na cl Ha dar i* eo  
*U l t o o l* Vocab larj of all Ho co lso r g He Tex ly D lorber  
 London 1800

*The Totā kālā o T l s of a Parro tr slated jron s j l Ha lar Bak l l s H*  
*l s d l e o of M l n l Ou ms P r e a lbr l j c t of \ H e l a b s T t t a d a l y*  
 G Small London 1800

H D R B K — (Hā dārt) S a r p — Cool M j l t o t t e l l o c r o j P r a b e n j a l e o t  
*of t h e M o o s e l a s c a l l e d S t o o l l a o r M r i j r s j r o t l T o f M o o l l t o t l*  
*Doat of H o o s e a t P r b l a* By Meer H o l u r B u k l a l H e l u r e e C a l e u t t 1810

*Les S a s d e H a d a r s c i s l s t o r g e c t l j a q s s r l y c l M o t d j r l s z*  
*M a r t y r s u l a O a g e t r a l t l l H n l o s t a p a r M l A b b B e r t r a n l*  
*s u v d o l U l j e l e M l t a l s t o l e l a e J a g p a r M G a r c n l o l a s y l a r s 1840*

H I D R B K — (H i d a r t) S p — See S h r A l A f e

H P A T M s r — See A r i a \ g l t s

H A L L F U — See L a l l L l

H A R P R A K A S — See B h r l l

H R S O H A D R — See S r D s

H A S A M i s — V o c a b l a s (S l r l b r n) o r M e c o j M e r H n b g H s e j o j t l P r c e  
*B r s H l o s a l e* P l i l e d n d o r t h e p a t r o n a g o f t h e C o l l n e o f F o r W H a m  
 n B o n g a l C a l e u t a 1800 M a n y o t h e r e d i t i o n s s u c h a s C a m p u r 1800 1810 M e a r t 1800  
 C r w p a r e 1808 \ s r B (V a r c B n a r) o r p o l r l M l l a l o o r l l  
*o f t h e S t r o o l b j a e l a n n g P a r j l l e H l o l l b V H m j l*  
*f o t h e o f t h e H s l o o t a e S t l e \ t h e C o l l e g e o j I o H l u n l o r t h e s u p e r i n t e n d*  
*e n c e o f J o l n G k e h r s t C a l o o t a 1800 T e \ s r P l a t r P r l a t e s*  
*s l a t e d f o m t h e U r l u b y C W B o w d l e B e l l C a l e u t t r H a l l (1 r n t d) 1810 T l \ r B a r*  
*o r t l l n o m p a r a b l P o o f M H s a l e i l l j t r a l a t l t o l j l s l y M a j o r H e n r y C o r t*  
 2 n d E d i t o n C l o o t t a 1800 *The Nas s l e \ a r o H T z l c h o r t h e H j l*  
*P o f e c y D r a a t o u n U l e d t e l b y L e u t C o l G S A R a n k i n s C a l e u t t r 1800*

H s M i r — See n l o \ h a l C h a n d (1810)

H E P K L O T S — See J a l a r S l a r l

H O E N N L E A. T R C I U — See C h a n l B a r d

H O L L N O S C a r W — See L a l l L u l V a r i a r U l l n W l

I S R A I A l t — I k l e a s a f a T a s l a t l f r o m t h e l r a b e b j M a l a I l C a l e u t t r 1811 O t h e r  
 e d i t i o n s M a d r a s 1810 B o m b a y 1844 s e c o n d e d i t i o n e l e d b y C l l m l l a n d r C a l e u t t a 1816  
 L u c k n o w 1818 D e l h 1851 L a h o r e (P) 1805 L u c k n o r 1800 M a d r a s 1800 L a h o r e 1805  
 B o m b a y 1800 B a n g a l o r e 1800 M a d r a s 1870 M a d r a s 1800 B a h a d r s h i n r 1800 a n d  
 o t h e r s I n t l u b \ I k l e a s a f a (S e l e c t o n s f r o m t h e I S) l e d t d b y J M o l a e l L o n d o n  
 1829 I k l e a s a f a T a s l a t l f r o m t h e l r a b e n t o H s d s a b j M a l l P a m l l d  
 n e o L i t o n r e v s e d a d c o r r e c t e d b y D n n e r n F o r l e s a n d D r C l o r i e s R o n L o n d o n  
 1860 *The I k l e a s a f a T l r l C l i t o r e c l a l e o r e c t l l y W H a s e n L e e s*  
 C a l e u t t r 1860

*A c o m p l e t e V o c a b l a r j t o t h e H l c a o o s s f a w t l c j o l o g c a l H l s t r a t o n s o j*  
*I f c u l t W o d s* B y T P M a n u e l C a l e u t t r 1860

*An E g l s h T r a s l a t o n o f t h e H l a n o o s s a f a* b y M o o n s h e e S y e d H o o s a n M a d r a s 1855  
*T h e H l c a o o s s f a t r a l a t l f o n t h o r g a l O o d o o u t o P g l l P r o s e d j o l l o c c t b j a*  
*V o c a b l a r j o f t h e d n e l t W o r d s* a c r r g H e l e t l y T P M a n u e l C a l e u t t r

1860 *I k l e a n u s s a f a o B o l e r s o f P r i y T r a s l a t l f r o t l H d s t a n o f M a l a s*  
*H a a l b y J o h n P l a t i n l s q* — C a r r e d t h r o u g h t h e P r e s s b y I d a n d B L a s t w e l k L o n d o n  
 1869

*Les A n n a z e x t r a t d a T l f a t H l c a s a f a*

*d o s t a e p a r M G o r e n d o T a s s y P a r s 1864*

*t r a l t l a p r s l a F e r s o l n*

I S R A I A L L A H K R A N c l e e d I S R A I — K U y u t o I l a A l l a l K A I The c o m p l e t e w o r k s D e l h i 1805  
 L u c k n o w 1876

*A T a l e b j I n e l a I l l a l K r a n* C o m m u n e a t e d a n d t r a n s l a t e d b y L C l u t E s q *To r n a l o j*  
*t h e A s a t o S o c i e t y o f B e n g a l V o l X X I (1850) P P 1 a n d I I* C o n t i n u a t o n t r a n s l a t e d b y t h e  
*R e v S S i n t e r V o l X X I V (1805) P P 79 a n d 80* (T h i s i s t h e c o l o r a t e d t a l e c o m m o n l y c a l l e d  
*K a l a n s t e h H a n d n* w i c h h a s f r e q u e n t l y a p p e a r e d i n I o d i n S c h o o l b o o k s s u c h a s

'Guṇ'ka'. Its value consists in its style, which, though pure and elegant Urdū and fully intelligible to the Mussalmāns of Delhi and Lucknow, does not contain a single Persian word. On the other hand, it is equally free from the Sanskritisms of Paṇḍits. The idiom (including the order of the words) is distinctly that of Urdū, not of Hindī. In this last respect, it differs from the work of Ayodhyā Siagh Upādhyāy, in which the order of words is that usual in Hindī.

INSHĀ ALLĀH KHĀN, CALLED INSHĀ.—See also Section II.

PTIṢĀM'U'D-DĪN.—*Shigurf-nāma-e Wilāyat, or Excellent Intelligence concerning Europe; being the Travels of Mirza Itan Mudeen in Great Britain and France. Translated from the original Persian Manuscript into Hindoostanee, with an English Version and Notes, by James Edward Alexander. London, 1827.*

JA'FAR SHARIF.—*Qanoon-e-Islam, or the Customs of the Mussulmans of India; comprising a full and exact Account of their various Rites and Ceremonies . . . By Jafar Shmrreef, composed under the Direction of, and translated by G. A. Herklots. London, 1832.*

JARRETT, CAPT. H. S.—See Muḥammad Rāfi.

KĀLĪ KRISHṆA, RĀJĀ.—See Moghar 'Alī Khān Wīlā.

KĀJIM 'ALĪ JAWĀN (MĪRẌ) AND LALLU LĀL.—*Singhasan Buttasee, or Anecdotes of the celebrated Bīkramajēt, . . . translated into Hindoostanee from the Brij-Bhākha of Soondur Kubeesh-wur, by Meerza Kazim Uleō Javan, and Shree Lallō Lāl Kāb. Calcutta, 1805. Second Edition, Calcutta, 1816. Other Editions: Calcutta, 1839; Agra, 1848; Bombay, 1854; Lucknow, 1862; Bonares, 1865; Lucknow, 1870; ib. same date; Delhi, 1875; Lucknow, 1877; Meerut, 1882. All the above are in the Nāgarī character. In the Gurmukhī character, Lahore, 1876. In the Persian character, Agra, (?) 1866; Lucknow, (?) 1868.*

*Singhasan Battist Maṅgām* (a metrical version), by Rāj Lāl, alias Chaman. Cawnpore, 1869; ib., 1871.

Selections (in the Nāgarī character) in Vol. II. of Shakespear's *Muntakhabat-i-Hindī*. See Section III.

*Singhasan Battist* . . . translated into Hindī, from the Sanskrit, by Lallājī Lāl Kābī . . . A new edition . . . with copious Notes by Syed Abdoolah. London, 1869.

*A Throne of Thirty-two Images, or the Butris Shinghashun.* (Translated into English.) Calcutta, 1838.

*Contes indiens. Les trente-deux Récits de Trône (Butris-Stihasan) ou les Marveilleux Exploits de Vikramaditya, traduits . . . par L. Feor.* (Collections de Chansons et de Contes populaires, Vol. VI.) Paris, 1881.

(Extracts from the S. B. in J. Vinson's *Manuel de la Langue Hindoustani*, pp. 150 and ff.) See Section II.

KĀJIM 'ALĪ JAWĀN (MĪRẌ).—*Sukoontala Natuk; being an Appendix to the English and Hindoostanee Dialogues* [by J. B. Gilchrist], in the *Universal Character*. London, 1826. Another Edition, Lucknow, 1875. See Section II.

KĀJIM 'ALĪ JAWĀN (MĪRẌ).—See Ifāzīn'd-dīn Aḥmad; Muḥammad Rāfi, commonly called Saūdā; Muḥammad Taqī, Mīr.

KENTON, M.—See Nazīr Aḥmad.

LAKSHMAN SIKH, RĀJĀ.—*Sakuntala or the Lost Ring; a Sanskrit Drama of Kalīdas, translated into Prose and Verse, with notes by Kāfīr [Rājā] Lachman Singh, Deputy Collector, N.-W. P.* [pp. 95-175 of Śiva Prasad's *Hindī Selections* (1867)]. Another Edition, Bonares, 1897.

*The Sukuntalā in Hindī. The Text of Kāfīr Lachman Singh critically edited, with grammatical, idiomatical, and exegetical Notes, by F. Pincott.* London, 1876.

LALLU LĀL.—*Prem Sagar; or the History of Krishnu, translated into Hindī, by Shree Lallō Lāl Kāb. Calcutta, 1803, 1805, 1810, 1825 (with Vocabulary), 1831 (edited by Yogadhyān Mīra), 1849, and many other editions in India. In the Gujarātī character, Bombay, 1854, (illustrated) 1862. The Prem Sagar; or the Ocean of Love, being a History of Krishn, according to the tenth Chapter of the Bhāgavat of Vyāsadev, translated into Hindī from the Brij Bhākhā of Chaturbhuj Mīr, by Lallū Lāl, late Bhākhā Mānāsī of the College of Fort William. A new edition with a Vocabulary, by Edward B. Eastwick, M.R.A.S. Hertford, 1851. Selections from the Prem Sagar . . . The Hindī Text printed in the Roman Character, with a complete Vocabulary to the entire work. By J. F. Bancro. Calcutta, 1875. Second Edition, 1890.*

Translations. *The Prem Sagar.* Translated into English, by Capt. W. Hollings. Calcutta, 1848. Second Edition, 1867. Another, Allahabad, 1900. *Prem Sagar; or the Ocean of Love.*

*Literally translated from the Hindi of Shri Lalū Lal Kabi into English* By Edward B Eastwick, CB FRS, M R A S London, 1867

*Selections from the Prem Sagar and Bagh o Bahar Translated into literal English with copious Notes* By Adalat Khan Second Edition Calcutta 1881

LALLU LAL.—*Rajneeti* or *Tales exhibiting the moral Doctrines and the civil and military Policy of the Hinnoos* Translated from the original Sanscrit of Narayana Pandit into Braj Bhaṭṭa ha By Shree Lalloo Lal Kabi Calcutta, 1809 Other Editions id 1827, Agra, 1843 *Rajneeti a Collection of Hindu Apologues with a Preface Notes, and supplementary Glossary* By F C H[all], Allahabad, 1851 Other Editions Lucknow, 1873, Calcutta, 1878 Third Edition, revised and published for the use of the Board of Examiners by the Rev Dr K M Banerjee and Lt Col (General Sir) A C Tokor Calcutta, 1883

*Rajneeti ya Panch pakhyān* A Hindi Version by Bhairava prasāda, of the Braj Bhaṭṭa Text of L L Bombay 1854 Another Edition Bombay, 1866

*The Rajneeti or Tales exhibiting Hindoos Translated literally from the Hindi of Shri Lalū Lal Kabi, into English*, by J R A S Lowe Calcutta, 1859

*Analyses et Extraits des Rajneeti* By M Ed Lancelotti *Journal Asiatique* IV, xxi (1819), p 71

LALLU LAL.—*Madho Bilas* *Tale of Madho and Subehar, in poetry (done into Hindi from the Sanscrit)*, by Lalū Jī Lal Kabi Agra, 1846 Other Editions Calcutta, 1908, Calcutta, (?) 1870 I have been unable to trace the earlier editions

LALLU LAL.—See Bibari Lal, Karim Ali Jawan Mazhar Ali Khan Wili, Muhammad Taqi

LAL KABI.—*The Chhatra Prakash a Biographical Account of Chhatra Sol, Raja of Boondellund*, by Lal Kabi Edited by Captain W Price, Professor of Hindoo and Hindoostanee in the College of Fort William Published under the authority of the General Committee of Public Instruction Calcutta 1829 Republished in the *Dewan Nagori Pracharini Granth mala*, Benares, 1903

*History of the Boondelas*, by W R Pogson Calcutta 1828 (A translation of the Chhatra Prakesh)

LANGEREAU, E.—See Lalū Lal, Mazhar 'Ali Khan Wili

LEES W NASSAU.—See Ikram 'Ali, Shur 'Ali Afeso

LOWE J R A S.—See Lalū Lal

MAHDI 'ALI KHAN.—See Nihal Chand (Labhori)

MANUEL F P.—See Hafizuddin Ahmad, Ikram 'Ali

MAZHAR ALI KHAN WILI AND LALLU LAL.—*Batal Pachess* being a Collection of twenty two Stories related by the Demon Batal to the Raja Durumajesi, translated into Hindoo/ans from the *Braybhaṭṭa* of Soornī Kubeeshwar, by Mazhar Ulee Khani Wili and Shree Lalloo Lal Kabi Calcutta 1800 Other editions Calcutta, 1809, 1831 Agra 1843, Calcutta 1819, Indore 1849, Bombay, 1857, Calcutta 1860, Calcutta, 1870 Benares (illustrated) 1876, (?) Delhi, 1876 Also printed in Vol I of Price's *Hindoo and Hindoostanee Selections* 1830 See Section III *The Batal Pachess* or *Twenty five Tales of a Demon* A new Edition of the Hindi Text, with each Word expressed in the Hindustani Character immediately under the corresponding Word in the Nagori and with a perfectly literal English interlinear Translation, accompanied by a free translation in English at the foot of each page and explanatory Notes by W B Barker Edited by D B Eastwick Hertford 1853 *Batal Pachess* a new and corrected Edition with a vocabulary of all the Words occurring in the Text by D Forbes London, 1857

*Bytal Pachess* or *the Twenty two Tales of Bytal translated from the Braybhaṭṭa into English* by Rajah Kales Kriśṇa Bahadur Calcutta, 1831 *The Bytal Pachess* translated into English by W Hollings Calcutta 1860 Another Edition id 1866 Reprinted Allahabad 1900 *The Batal Pachess* translated from Dr Forbes's new and corrected Edition by Ghulam Mohammad Mansi Bombay 1868 *Pikramail the Vampire or Tales of Hindu Devilry* Adapted (from the *Batal Pachess*) by Sir Richard F Barton London 1870 Another (Memorial) Edition edited by Isabel Burton by Sir Richard F Barton London 1870 Another translated] *The Batal Pachess* or *Twenty five Tales of a Sprite* Translated from the Hindi Text of D Forbes by J Platts London 1871

*Extraits du Batal pachess* (traduits) par M Ed Lancelotti *Journal Asiatique*, IV, xviii, xix (1819-20)

*Bibliothek orientlicher Varchen und Erzählungen in deutscher Bearbeitung mit Einleitung* A merkwürdigen und Nothweise I Bändel von *Batal Pachess* oder die funfundzwanzig Erzählungen eines Dämons In deutscher Bearbeitung, etc By Hermann Oosterley Leipzig, 1873

- MICHAEL, J.,—See *Ikrām 'Alī*
- MIRZA BEG.,—See *Hafẓ al-din Ahmad*
- MOHANLAL VISHNULAL PANDYA PANDIT,—See *Chand Bardai*
- MUHAMMAD ABDU L-PALĪN (SHARAR),—*Quswat e Inframiya* Lucknow 1889  
*Shahid e Wafa* Lucknow, 1891, another Edition Lahore 1892, another Delhi 1896  
*Hasan Anjuman* Lahore, 1892  
*Mani rani Mohana* Lahore, 1893 another Edition, Lucknow, 1898  
*Valiul 'ala aur Vajina* Lahore 1893  
*Dil lach* Sadhana, 1896  
*Ziyad aur Halat* Pt 1 Delhi, 1896 Pt I 2nd Edition, Lucknow 1896  
*Badru'n nisa ki Musibat* Lucknow, 1897 Another Edition id, 1899  
*Aiyām e 'Arab* Vol I Lucknow 1899  
*Durgah nandini* Translated from the Bengali of Bankim Chandra Lucknow, 1899  
*Gir laus e Barin* Lucknow, 1899  
*Fitra Fariha* Lucknow 1899  
*Dil chasp* Delhi 1900  
*Dil-guda* (a monthly literary magazine edited by Sharar The British Museum has Vol VI Lucknow 1899)
- MUHAMMAD ASGHAR ALI KHAN NASTIR,—See *Arabian Nights*
- MUHAMMAD ASLAM,—See *Muhammad Rafi*
- MUHAMMAD LATIF,—See *Nihal Chand* (Lahori)
- MUHAMMAD HAMID 'ALĪ KHĀN HAMID,—See *Arabian Nights*
- MUHAMMAD HUSAIN (ĀZĀD),—Besides the *Ab e Hayat* (Section I, *note*, and above) and the *Jinn* 'U-gaid'id' (Section II, above), Āzād has also edited (Lahore, 1890) the *Diwan e Zauq* with a preface and notes
- MUHAMMAD HUSAIN (ĀZĀD),—*Darbār e Akbari* Collected and Edited by Siyyad Mumtaz Ali Lahore, 1898
- MUHAMMAD IBRAHIM (ZAUQ)—See *Muhammad Husain (Āzād)*
- MUHAMMAD RAFI, COMMONLY CALLED SAUDA—*Intikhab e Kulliyat-e Saula* (spelt *Intikabi Cooliyat Soudo*) or *Selections from the poetical Works of Rufeess-oe Souda* by Moulavee Muhammad Usam and Kazim Ulee Jawan Calcutta 1810 Second Edition, revised and enlarged by Moulavee Golam Hydar Calcutta 1847 *Intikhab e Kulliyat-e Sauda* Revised Edition by Captain H S Jarrett Calcutta, 1875 Another edition revised and edited by Lieut Col G S A Rukung Calcutta, 1903 *Selections from the Kulliyat or complete Works of Meer o Rafi-oe Souda* literally translated by Major Henry Court Simla 1872 Editions of his complete works—*Kulliyat-e Souda*, Poetical Works of Mirza Muhammad Rafi, (Sindhu) Delhi, 1858 Cawnpore, 1872 1888
- MUHAMMAD RANAZAR,—See *Nihal Chand* (Lahori)
- MUHAMMAD TAQI KHĀN CALLED HAWAS—*Laili Majnun e Hawas* (The Story of the Loves of Laili and Majnun in verse) Cawnpore, 1814, Calcutta 1816, Lucknow, id, 1862, 1869, Cawnpore 1871, id 1882 id, 1885
- MUHAMMAD TAQI MIR—*Kooliyat Meer Tugee* The poems of Meer Mohummul Tugee comprising the whole of his imitations and celebrated Compositions in the Oorloo or poetical Language of Hindoostan, edited by [Kazim 'Alī Jawan and other] learned Men whose names are attached to the College of Fort William Calcutta, 1811 *Shoulu o ishq* (Shole o Ishq) The Poems of Love a Hindoostani Poet by Meer Mohummul Tugee Edited by William Carmichael Smyth London, 1820 (This poem will also be found in Lallu Lal's *Latif o Hindi* See Section III) *Contes aux manans Poetes Jocuno de Mir Taki, traduit del Hindoostan*, par M Garcin de Tassy *Journ al Asiatique*, VII (1821), pp 300 and ff Separate reprint Paris, 1826 *Conjuncts o cattus poeti* (translation of foregoing into Italian by Pughesi Pico), Palermo, 1891 The Hindostani text of this poem will be found on p 124 of J Vinton's *Manuel de la Langue Hindoostani* Paris, 1899 See Section II *Sofre contre les Ignorants* (literal translation of original), by J Vinton in *Revue de Linguistique*, XLIV (1891), pp 101 and ff
- MUHAMMAD TAQI, MIR,—See *Lallu Lal*
- NAZIR,—See *Wali Muhammad*
- NAZIR AHMAD KHĀN BANĀPUR,—*Mer-atu'l-'arūs* (A Hindostani Novel especially intended for women) Cawnpore, 1869, Lucknow, 1869, Cawnpore, 1875, Bareilly 1880, Allahabad,

1885 Delhi 1889 *The Bride's Mirror or Mir'at ul 'Araa Ehtel in the Roman Character with a Vocabulary and Notes by G E Ward* London, 1899 *The Bride's Mirror, a Tale of Domestic Life in Delhi forty Years ago, translated from the Original Hindustani by G E Ward* London 1903

*Banatu n na sh* (A Tale of Indian Life,—a sequel to the preceding) Agm, 1868, ib, 1872, Cawnpore, 1879, Agm, 1898 Cawnpore 1882, ib, 1888

*Taubatu n nas h* (A novel on the importance of education and religious training) Agm, 1874 Cawnpore 1879 Allahabad 1880 Delhi, 1889, Lahore, 1895 *The Taubatu n Nasih (Repentance of Nusrat) of Vauki Hay Hay Na ir Almel of Delhi* Edited with Notes as i Index by M Kempson London 1886 Second Edition of the first five chapters, with annotations and vocabulary by the same London 1890

*The Repentance of Nusrat* Translated from the original Hindustani by M Kempson London 1884

(Extract from the *Taubatu n nasih* in J Vinson's *Manuel de la Langue Hindoustani*, pp 120 and ff See Section II)

**Nihal Chand (Lahori) and Sher Ali Afsoo**,—(*Gul e Bahawal*, also called *Ma hab e 'Ishq*) *Gooli Bukhwaalee*, a Tale translated from the Persian into Hindoostanee by Moonshee Nihal Chand, under the superintendence of J Gilchrist Calcutta, 1801 *Muhabbi Ishq, or the Gooli Bukhwaalee written in the Oordoo Dialect by Moonshee Nihal Chand* and afterwards revised by Meer Sher Ulee Afsoo Second Edition Revised by T Roebuck Calcutta 1815 Another Edition edited by Muhammad Isar and Muhammad Rimaazim Calcutta, 1827 Another Edition Calcutta 1832 *Muhabbi Ashi* A Translation into the Hindoostanee Tongue of the popular Persian Tale, entitled *Gooli Bukhwaalee*, by Moonshee Neehalchand Lahoree, under the superintendence (sic) of John Gilchrist Sixth Edition Bombay, 1843 Other editions Calcutta 1846, Lucknow, 1848, Bombay, 1850 (in two volumes with Mahdi Ali Khan's *Isht Zulaikha* and Mir Hasan's *Sikri bayan*), Cawnpore, 1851, Delhi 1852, Cawnpore 1859, ib, 1869, Delhi 1872 (in the Nagari character), ib, 1878 (with illustrations) ib 1887 (Nagari character) Cawnpore, 1875, Lucknow, 1875, ib, same year Cawnpore 1876 Delhi, 1876, Cawnpore 1877 (illustrated) ib, 1879, Delhi, 1879, Madras 1879 Delhi 1881 (illustrated), Benares (?) 1887 Cawnpore 1889

Extracts from the *Gooli Bukhwaalee* are in Vol II of *Prices Hindes and Hindoostanee Selections* See Section III

A translation into English by Lieut R P Anderson was published in Delhi in 1851 I have not seen it

*Abrege du Roman hindoustani intitulé La Rose de Bahawal Journal Asiatique* II, xvi (1835) pp 193 and 338 Separate reprint par V Garcin de Tassy Paris 1835 *La Doctrine de l'Amour on Tay ulmuul et Bahawal Roman de Philosophie religieuse*, par Nihal Chand de Delhi (sic) traduit de l'Hindoustani par M Garcin de Tassy Paris (in *Revue de l'Orient*), 1858

**Osterly Hefmayn**—See Mazhar Ali Khan Wala

**Panama Kanda Pandit**—See Bihari Lal

**Pico Pugliese**,—See Muhammad Taqi Mir

**Piccott, Frederic**,—See Arabian Nights Ishakman Singh Raja

**Platts, John**—See Ikram Ali Mazhar 'Ali Khan Wala

**Pogson, W R**—See Lal Kavi

**Price, Capt William**—See Amman Mir Bahadr Ali, Mir Lal Kavi Mazhar 'Ali Khan Wala, Nihal Chand (Lahori) Sher 'Ali Afsoo

**Pyare Lal Pandit**,—See Arabian Nights

**Rajan 'Ali Beg Sufur, Mirza**,—See Arabian Nights

**Rang Lal (Chaman)**,—See Kazim Ali Jawan

**Raking, Lieut Col G S A**—See Hasan Mir, Muhammad Rafi

**Ratan Nath Dap Pandit, (Safdar)**,—*Shams ul* Cawnpore, 1879

*Fasana e Aad* (A Story reprinted from the *Alphabet*) Part I Lucknow, 1880 2nd Edition, Pts II IV Lucknow, 1887 3rd Edition (4 Pts), Cawnpore, 1889 91

*Husn ul* 2nd Edition Lucknow, 1890

*Sar e Khusar* Lucknow, 1890

Besides the above Novels, Ratan Nath has written translations of (1) 'Don Quixote' under the title of *Khudos Faylar* 2 Pts Lucknow, 1894 (2) *Russia* by Sir D M Wallace,

under the title of *Tarikh e Rusta* Lucknow, 1887 And (3) 'Letters from High Latitudes,' by the Earl of Dufferin Lucknow, 1888

RIEU, DR CHARLES.—See Ikram 'Ali

ROEBUCK, CAPT THOMAS.—See Amman, Mir Hafiz'u'd din Ahmad, Nihal Chind (Lahore)

SADAL MISRA,—*Chandranate* Benares, 1901, Nagari Pracharini Sabha Granth-mala No 2 [A translation of the Nasir-i-Mulkiyana made in 1803. It was a contemporary of Lalhu Lal at the College of Fort William. He wrote several Hindi works, but this appears to be the only one that has been printed. It is a translation of the Sanskrit *Nasikastopakhyanam*]

SAVID HURAIN, MUNSIF.—See Ikram 'Ali

SARDAR.—See Sul Das

SARSHAR.—See Ratan Nath Dhar, Pandit

SAUDA.—See Muhammad Rafi

SHADI LAL CHAMAN.—See Arabian Nights

SHAKESPEAR, JOHN.—See Karim 'Ali Jauhar, Shikr 'Ali Afsoo

SHAKST D-DIN AHMAD, MUNSIF.—See Arabian Nights

SHARAF.—See Muhammad 'Abdu'l Heliim

SHER 'ALI AFSoS, MR.—*Bagh e Urdu, the Rose Garden of Hindoostan* translated from Shiykh Sadee's original *Nursery or Persian Goolistan of Sheera*, by Meer Sher Ulee Afsoo under the direction and superintendence of John Gilchrist Calcutta 1802 Other Editions Calcutta, 1808, Madras 1811, Bombay, 1846, Delhi, 1848, Bombay 1851 (without prefatory matter)

SHER 'ALI AFSoS, MR.—*Arash e mahfil, being a History in the Hindoostanee Language of the Hindoo Princes of Dilllee from Jodishtar to Pithoura Compiled from the Khosroostol Hind [of Sujay Ray] and other Authorities* by Meer Sher Ulee Afsoo Calcutta 1808 [Other Editions Calcutta 1818, Lahore, 1867, Lucknow, 1870 The *Arash e mahfil*, printed for the use of the junior Members of Her Majesty's Indian Civil Services Third Edition revised and corrected by W Nassau Lees Calcutta, 1868

Selections from this work will be found in Shakespear's *Muntaqabat e Hindi* (1817) and in Price's *Hindoo and Hindoostanee Selections* (1830) See Section III

The *Arash e mahfil*, or the Ornament of the Assembly, literally translated from the Oordoo by M H Court Allahabad, 1871, Second Edition, Calcutta 1882

*Arash e Mahfil or Assomblage of Ornament* (no) Ten Sections of a Description of India, being the most interesting Partion of J Shakespear's *Muntaqabat e Hindi* Translated from the Hindoostanee and accompanied with Notes, explanatory and grammatical, by N L Benmohel Dublin, 1817

*Quelque Lignes sur les Sciences des Indes, extraites de l'Arash e Mahfil, de Mir Oher Aly Afsoo, et traduites de l'Hindoustani, par M Garcin de Tassy Journal Asiatique, IX (1826), pp 97 and ff*

*Quelque Lignes sur les Truists et les Fleurs de l'Hindostan, extraites de l'Arash e Mahfil, ou Statistique et Histoire de l'Hindostan par Mir Oher Aly-Afsoo et traduites de l'Hindoustani, par M Garcin de Tassy Journal Asiatique XI (1827), pp 91 and ff*

*Histoire du Règne des Pandavas dans l'Hindoustani, traduite du Texte hindoustani de l'Arash-e-Mahfil de Mir Oher e Ali Afsoo Par M l'Abbe Bertrand Journal Asiatique, III, xiv, 1842, pp 71 and ff*

*Histoire des Rois de l'Hindostan après les Pandavas, traduite du Texte Hindoustani de Mir Oher e Ali Afsoo By the same Ib, IV, iii, 1844, pp 101 and ff, 229 and ff, 351 and ff*  
Note.—There is another and altogether different *Arash e Mahfil* by Haidar Bakhsh Haidari, which deals with the Story of Haim Tai The two works have often been confounded

SHER 'ALI AFSoS, MR.—See Haidar Bakhsh (Haidari), Nihal Chind (Lahore)

SHAFER, RY S.—See Inghu Allah Khan, called Inghu

SMALL, G.—See Haidar Bakhsh (Haidari)

SMITH, L F.—See Amman, Mir

SMYTH, WILLIAM CARMICHAEL.—See Muhammad Taqi, Mir

SUDAN KATI.—*Sujan chaitra* (an account of the wars of Sujan Singh of Bharatpur), edited by Radhā-lal Krishna Das, in Nagari Pracharini Granth-mala No 3 Benares (printed Allahabad), 1902. [Sujan Singh, also known as Siraj Mall, died in 1761]



SUR DAS — *Sur sagar* Lucknow 1864 Agra 1876 Lucknow, 1880

*Drishitiki*, Lucknow, 1890 (with the commentary of Sardar called *Salat jalakari*), Benares, 1869 (with a commentary by Giridhar Goswami) Patna 1889 (with a commentary by Haris chandra)

Many editions of portions of the *Sur sagar* have appeared in India

STANAL DÉS KAVIRAJ,—See Chand Bardai

TABSTOU'D DIN — *Qissa e Kamrup o Kala Les Aventures de Kamrup par Talcau ud din, publiés en Hindoustani*, par M Garcin de Tassy Paris, 1836

*Les Aventures de Kamrup, texte hindoustan romanisé d'après l'édition de M Garcin de Tassy*, par M l'Abbe Bertrand Paris, 1859

*Vocabulaire hindoustani français pour le Texte des Aventures de Kamrup*, par MM Garcin de Tassy et l'Abbe Bertrand Paris, 1857

*Les Aventures de Kamrup, par Talcau addin traduite, de l'Hindoustani par M Garcin de Tassy* Paris printed under the auspices of the Oriental Translation Committee of Great Britain and Ireland, 1834

TOD, COL JAMES — See Chand Bardai

TOKER LIEUT COL (GENERAL SIR) A C — See Lallu Lal

TOLBOFT T W H, — See Arabian Nights

TOTARAN SHAYAN, — See Arabian Nights

TRISON J — See Amman Mir, Kazim 'Ali Jawan Muhammad Taqi, Mir, Nazir Ahmad

WALI MUHAMMAD, usually known as NAZIR — *Kulliyat*, or *Complete Works* Lucknow, 1870, Delhi, 1877 *Banjara Nama* (contains 10 poems viz, *Banjara Nama* of the Story of the Grain merchant, and *Achir chuhā dā* or *Pickled Rats*) Lucknow, (?) 1860 *Banjara Nama* and *Moti Nama* Lucknow 1874 *Giri band e Nazir* (a collection of short poems, of which the principal is the *Jogi Nama*) Agra (?) 1860 *Laili Majnun e Nazir* (the Romance of Laili and Majnun in verse) Cawnpore, 1866 Delhi, 1873 *Muntalab e Nazir* (selections from his poems) Cawnpore 1863 Bombay, 1880

WALIU L LAM, SHAR, usually known as WALL — *Dewan i Wali Les Oeuvres de Wali publiées en Hindoustani* par M Garcin de Tassy Paris 1834 Another edition Lucknow, 1878 *Les Oeuvres de Wali Traduction et Notes* par M Garcin de Tassy Paris, 1886

WARD, G E, — See Alif Husain and Nazir Ahmad

WILA — See Mazhar 'Ali Khan Wila

WILLIAMS MONIER — See Amman Mir

YOGA DEYAN MISHRA, — See Lallu Lal

ZAUQ — See Muhammad Ibrahim

## SECTION IV — APPENDIX

### Early Translations of the Scriptures

SCHULTZE, BENJ AND CALLENBERG J — The first four Chapters of Genesis in Hindustani Translated by Schultze and published by Callenberg Halle, 1745 46 Daniel by the same, Halle 1749

SCHULTZE BENJ AND CALLENBERG, J — *Evangelii in Lucae in Linguam indostanicam translatus a viro plur versando Benjari Schult in evangelico in India Viaggiario, edidit D Jo Henr Callenberg* Halae Saxonicum 1749 The same 1758

*Acta Apostolorum*, in Linguam, etc Halae Sax, 1849

*Epistol: Jacobi* in Linguam, etc Halae Sax 1750

*Marcus Evangelium*, in Linguam, etc Halae Sax 1758

*Evangelium i Johannis*, in Linguam, etc Halae Sax 1759

*Johannis Apocalypsis* in Linguam, etc Halae 1758

*Novum Testamentum*, in Linguam, etc Halae 1758

HUNTER, WILL, — The New Testament of Jesus Christ translated into the Hindostanee Language by Mir a Mohammud Futur and other learned Natives of the College of Fort William revised and compared with the Original Greek by Will Hunter Calcutta 1800

SERAMPOR MISSIONARIES (A.N.O.) — The New Testament of Our Lord and Saviour Jesus Christ, translated into the Hindostanee Language from the Original Greek By the Missionaries of Serampore, Serampore 1811 [This is rather Hindi]

DI ARM L. POIN (the whole Bible) Serampore 1811, 1816 1819 5 Vols

SERAMPOR MISSIONARIES (A.N.O.) — The Gospels

Serampore, 1822 The New Testament 1827

translated into Brij Bhakha

- SERAMPORE MISSIONARIES (ANON.),—*The New Testament translated into Kabanji* Serampore, 1822.
- MARTYN, THE REV. H.,—*The New Testament of Our Lord and Saviour Jesus Christ, translated into the Hindoostanee Language from the original Greek, by the Rev H. Martyn, and afterwards carefully revised with the assistance of Mirza Fitril and other learned Natives* For the British and Foreign Bible Society. Serampore, 1814 Persian character.  
The same Nāgarī character. Calcutta, 1817.  
The same. Persian character. London, 1819.
- CHAMBERLAIN, J.,—*The four Gospels, translated into the Hindui Language.* Serampore, 1820 Acts to I. Corinthians, 1823. All these in Nāgarī type. The four Gospels in Kaithī type. Serampore, 1823.
- THOMPSON, REV. J. T.,—*The four Gospels translated into Hindī, Serampore, 1826. Pauline, ib, 1836.* Both in Nāgarī.
- BOWLEY, THE REV. WILLIAM,—*The New Testament of Our Lord and Saviour Jesus Christ, altered from Martyn's Oordoo translation into the Hinduee language by the Rev William Bowley, under the patronage of the Calcutta Auxiliary Bible Society.* Calcutta, First three Gospels, 1818-19, Fourth Gospel, 1820; Acts, 1822, Entire New Testament, 1826, an edition of the four Gospels, Calcutta, 1826, in the Kaithī character.
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ancient *Madhyadesa* or Midland of Sanskrit geography, but extends far beyond it to the east<sup>1</sup>

The word 'Hindustani' was coined under European influence and means the language of Hindostan. It thus connotes much more than it literally signifies, for besides Hindostani three other languages Bihari, Eastern Hindi, and Rajasthani are spoken in Hindostan a tract inhabited by about ninety millions of people and as large as Germany, France and Spain combined. Even in the tract in which Western Hindi is a vernacular and of which Hindostani may be considered as the standard literary dialect it is only spoken as a general vernacular in a comparatively small area in the north western corner.

The earliest writers on India (such as Tavernier and Ptolemy) called the current language of India 'Indostan'. In the early part of the eighteenth century writers alluded in Latin to the *Lingua Indostanica*, *Hindustanica*, or *Hindostanica*. The earliest English writers in India called the language 'Moors' and it appears to be Gilchrist who about 1787 first coined the word 'Hindustani' or as he spelt it Hindoostance.

Later-day Hindostani, as distinct from vernacular Hindostani is current in various forms, as the language of polite society, and as a *lingua franca* over the whole of India proper. It is also a language of literature, both poetical and prose.

As most of those who possess the power of speaking it use it as a second language, in addition to their own vernaculars, it is impossible to give more than an approximate number of the speakers amongst whom it is current. It is true that especially in the larger cities the Urdu form of Hindostani is the only vernacular of educated Muslims but no figures are available for distinguishing these from the large number of people who are bilingual. Only for the Delhi form of Hindostani are approximately correct figures available.

The following table shows province by province, the best estimate which I can put together of the number of people who speak Later-day Hindostani, in some form, or other, by preference. I exclude from it the speakers of Vernacular Hindostani who inhabit the Upper Doab and West Rohilkhand, and also all speakers of other dialects of Western Hindi such as Bundeli, Kanjuri, Brij, or Bangaru. The figures for Delhi are given as a total, the details being given later on, province by province when we come to consider that form of speech more particularly. The figures for Assam, Bengal, the United Provinces, Rajputana, Central India, Ajmer-Merwara and Kashmir, are estimates based on returns supplied for the Survey. The others are based on the Census figures for 1891, after making the necessary adjustments.

In Bombay, I have taken the Hindostani of Gujarat and Sindh as Later-day Hindustani, and that of the rest of the presidency as Delhi.

<sup>1</sup> The eastern limit of the *Madhyadesa* was what is now Allahabad.

<sup>2</sup> See, e.g., 1773, titled as *A Description of the Hindostani Language*. For further particulars on this subject see the Bibliography, ante.

Table showing the estimated number of speakers of Literary Hindostani in the various Provinces of India

Province	Estimated number of speakers
Assam	32 290
Bengal	1 825 372
Bihar	4 000
Bombay—	
Gujarat	101 191
Sind	18 000
	119 200
Burma	83 694
Central Provinces	50 256
Punjab	1 329 801
United Provinces	3 859 291
Baroda	11 026
Mysore	25 534
Rajputana Central India and Ajmere Merwara	329 000
Kashmir	800
Add figures for Dakhni	3 654 172
TOTAL	11 350 430

As already stated Literary Hindostani is based on the vernacular Hindostani spoken in the Upper Doab and in Western Rohilkhand. It grew up as a *lingua franca* in the polyglot bazaar attached to the Delhi court and was carried everywhere in India by the houtsants of the Mughul Empire. Since then its seat has been secure. It has been adopted as the language which every follower of Islam (the religion of the Emperors) speaks if he can, and its simple grammar and enormous vocabulary have rendered it able to fill the need which has always been felt in such a polyglot tract as India for a *lingua franca*. It has also received in at least two of its forms considerable literary cultivation.

It has several recognised varieties amongst which may be mentioned Urdu, Rekhti, Dakhni and Hindi. Urdu is that form of Hindostani which is written in the Persian character, and which makes

Urdu

Not of these are probably speakers of Dakhni but no certain information is available.

\* It will be noted that this account of Hindostani and its origin differs widely from that which has been given hitherto by most authors (including the present writer) which was based on Mr Ammons's preface to the *Bagh o Bahar*. According to him Urdu was a mongrel mixture of the languages of the various tribes who flocked to the Delhi bazaar. The explanation given above was first put forward by Sir Charles Lyall in the year 1880 and the Linguistic Survey has shown the entire correctness of his view. Hindostani is simply the vernacular of the Upper Doab and Western Rohilkhand on which a certain amount of literary polish has been bestowed and from which a few rusted ornaments have been excluded.

a free use of Persian (including Arabic) words in its vocabulary. The name is said to be derived from the *Udud-e-milla* or royal military bazaar outside the Delhi palace. It is spoken chiefly in the towns of Western Hindostan by Musalmans and by Hindus who have fallen under the influence of Persian culture. Persian vocabularies are, it is true, employed in every form of Hindostani. Such have been admitted to full citizenship even in the rustic dialects or in the elegant Hindi of modern writers like Harishchandra of Benares. To object to their use would be affected purism just as would be the avoidance of the use of all words of Latin derivation in English. But in what is known as High Urdu the use of Persian words is carried to almost incredible extremes. In writings of this class we find whole sentences in which the only Indian thing is the grammar, and with nothing but Persian words from beginning to end. It is curious, however, that this extreme Persianisation of Hindostani is not as Sir Charles Lyall rightly points out, the work of conquerors ignorant of the tongue of the people. On the contrary, the Urdu language took its rise in the efforts of the ever pliable Hindu to assimilate the language of his rulers. Its authors were Kayasths and Khatrias employed in the administration and acquainted with Persian, not Persians or Persianised Turks, who for many centuries used only their own language for literary purposes.<sup>1</sup> To these is due the idea of employing the Persian character for their vernacular speech, and the consequent preference for words to which that character is native. 'Persian is now no foreign idiom in India and though its excessive use is repugnant to good taste, it would be a foolish purism and a political mistake to attempt (as some have attempted) to eliminate it from the Hindu literature of the day.' I have made this quotation from Sir Charles Lyall's work in order to show what an accomplished scholar has to say on one side of a much debated question. That the general principle which he has enunciated is the correct one I think no one will dispute. Once a word has become domesticated in Hindostani no one has any right to object to its use whatever its origin may be, and opinions will only differ as to what words have received the right of citizenship and what have not. This after all, is a question of style, and in Hindostani, as in English, there are styles and styles. For myself, I far prefer the Hindostani from which words whose citizenship is in any way doubtful are excluded, but that I freely admit, is a matter of taste.

**Rekhta** (*re* 'scattered' or 'crumbled') is the form which Urdu takes when used for poetry. The name is derived from the manner in which Persian words are 'scattered' through it. When poems are written in the special dialect used by women, which has a vocabulary of its own, it is known as **Rekhti**.

**Dakhni**<sup>2</sup> is the form of Hindostani used by Musalmans in the Deccan. Like Urdu it is written in the Persian character, but is much more free from Persianisation. It uses grammatical forms (such as

<sup>1</sup> English has been introduced into Bengal in the same way by Englishmen. Bob says: 'When these gentlemen talk among themselves in Bengali, sometimes every second word is English.' Once in Monghyr I overheard one Babu say to another: 'O dâkshinîk constable, one ja gâstîlîkî! A nîrî o horse do ter o o sad to m abo tî dâ, belî gîlîs wound. Kî tî ka alî va balî ant septî clî. A dîr Gîrâlîm Bîlîy has lîvîd o o Pîyab dî nîl sîy to anothîr constable excavatîng a kavî.' *See*

<sup>2</sup> It is hardly necessary to point out that much of the preceding account of Urdu is based on Sir Charles Lyall's *Sketch of the Hindustani Language*.

<sup>3</sup> Dakhni is separately described on pp. 68 and 69.

mere 10 for *mugh ko*) which are common in rustic parts of Northern India but which are not found in the literary dialect and in the Southern Decan it does not use the agent case with *ne* before transitive verbs in the past tense which is a characteristic feature of all the dialects of Western Hindostan

The word 'Hindi' is used in several different meanings. It is a Persian not an Indian word and properly signifies a native of India as distinguished from a Hindu or non-Muslim Indian.

Hindi

Thus Amir Khusrau says 'whatever live Hindu fell into the King's hands was pounded to death under the feet of elephants. The Muslims who were Hindus had their lives spared. In this sense (and in this way it is still used by natives) Bengali and Marathi are as much Hindi as the language of the Doab. On the other hand Europeans use the word in two mutually contradictory senses: sometimes to indicate the Sanskritised or at least the non-Persianised form of Hindostani which is employed as a literary form of speech by Hindus and which is usually written in the Nagari character and sometimes loosely to indicate all the rural dialects spoken between Bengal proper and the Panjab. In the present pages I use it only in the former sense. This Hindi therefore or as it is sometimes called High Hindi is the prose literary language of the Hindus of Upper India who do not employ Urdu. It is of modern origin having been introduced under English influence at the commencement of the last century. Up till then when a Hindu wrote prose and did not use Urdu he wrote in his own local dialect Awadhi Bundeli Braj Bhakhar or what not. Lallu Lal under the inspiration of Dr Gilchrist changed all this by writing the well known *Picram Sagur* a work which was so far as the prose portions went practically written in Urdu, with Indo-Aryan words substituted wherever a writer in that form of speech would use Persian ones. It was thus an automatic revision to the actual vernacular of the Upper Doab. The course of this novel experiment was successful from the start. The subject of the first book written in it attracted the attention of all good Hindus and the author's style musical and rhythmical as the Arabic *saj* pleased them ears. Then the language fulfilled a want. It gave a *lingua franca* to the Hindus. It enabled men of widely different provinces to converse with each other without having recourse to the (to them) uncertain words of the Muslims. It was easily intelligible everywhere for its grammar was that of the language which every Hindu had to use in his business relations with Government officials and its vocabulary was the common property of all the Sanskritic languages of Northern India. Moreover very little prose excepting commentaries and the like had been written in any modern Indian vernacular before. Literature had almost entirely confined itself to verse. Hence the language of the *Picram Sagur* became naturally enough the standard of Hindu prose all over Hindostan from Bengal to the Panjab and has held its place as such to the present day. Now a days no Hindu of Upper India dreams of writing in any language but Hindi or Urdu when he is writing prose, but when he takes to verse he at once adopts one of the old national dialects such as the Awadhi of Tulsi Das or the Braj Bhakhar of the blind bard of Agra. Only of very late years have attempts been made to write poems in Hindi with in the opinion of the present writer but moderate success. Since Lallu Lal's time Hindi has developed for itself certain rules of style which differentiate it from Urdu the principal ones relating to the order of words which is much less free than in that form of Hindostani. It has also of late

years fallen under the fatal spell of Sanskrit and is showing signs of becoming in the hands of Pandits and under the encouragement of some European writers who have learned Hindi through Sanskrit is debased as literary Bengali without the same excuse. Hindi has so copious a vocabulary of its own vocabulary rooted in the very beings of the sturdy peasants upon whose language it is based that nine tenths of the Sanskrit words which one meets in most modern Hindi books are useless and unintelligible excrescences. The employment of Sanskrit words is supposed to add dignity to the style. One might as well say that a graceful girl of eighteen graced in dignity by masquerading in the finery of her great grandmother. Some enlightened native scholars are struggling hard without displaying an affected puniness against this too easily acquired infection, and we may hope that their efforts will meet with the encouragement which they deserve.

We may now define the three main varieties of Hindostani as follows — Hindostani

Definition of Hindos of Urdu and Hindi is primarily the language of the Upper Gangetic Doab and is also the *lingua franca* of India capable of being written

in both Persian and Devanagari characters and without punism avoiding like the excessive use of either Persian or Sanskrit words when employed for literature. The name Urdu can then be confined to that special variety of Hindostani in which Persian words are of frequent occurrence and which hence can only be written in the Persian character and similarly Hindi can be confined to the form of Hindostani in which Sanskrit words abound and which hence can only be written in the Devanagari character. These are the definitions which were proposed by the late Mr. Grierson and they have the advantage of being intelligible while at the same time they do not overlap. Hitherto all the three words have been very loosely employed. Usually I use Eastern Hindi to connote the group of intermediate dialects of which Awadhi is the chief and 'Western Hindi' to connote the group of dialects of which Brij Bhasha and Hindostani (in its dialectal phases) are the best known.

As a literary language the earliest specimens of Hindostani are in Urdu or rather

Literature

Rakhta for they were poetical works. Its cultivation began in the Deccan at the end of the 16th century and it received

a definite standard of form a hundred years later principally at the hand of Wali of Auranabad commonly called the Father of Rakhta. The example of Wali was quickly followed at Delhi where a school of poets took its rise of which the most brilliant members were Sauda (d. 1780, the author of the famous satires) and Mir Asad (d. 1810). Another school (almost equally celebrated) arose in Lucknow during the troubled time at Delhi in the middle of the 18th century. The great difference between the poetry of Urdu and that written in the various dialects of Eastern or Western Hindi lies in the system of prosody. In the former the prosody is that of the Persian language while in the latter it is the altogether opposite Indian system of Indian. Moreover the former is entirely based on Persian models of composition, which are quite different from the older works from which the native literature took its origin. Urdu proper came into existence as a literary medium at the beginning of the 17th century in Central India. Like Hindi prose it was due to English influence and to the need of text books in both forms of Hindostani for the College of Fort William. The Bhojpur Bihar of Mir Asad



and the *Khuad Afroz* of Hafiz ud din Ahmad are familiar examples of the earlier of these works in Urdu, as the already mentioned *Item Sagar* written by Lallu Lal is an example of those in Hindi. Since then both Urdu and Hindi prose have had a prosperous course, and it is unnecessary to dwell upon the copious literature which has poured from the press during the past century. The late Sir Sayyid Ahmad Bahadur is probably the most eminent among deceased writers of Urdu prose, while in Hindi the late Harishchandra of Benares by universal consent holds the first place. Hindi, of course, has no poetical literature. Urdu poetry continues to flourish.

Urdu and Hindi as representing each one of the two great religious systems of India have then headquarters wide apart. Two rival cities claim to be the true headquarters of Urdu *viz* Delhi and Lucknow. The styles of the writers of these two cities and of their respective followers, show considerable points of difference. Putting a few matters of idiom, such as the use of the Infinitive as a Gerundive or of certain verbs as transitive or intransitive, to one side the main point of difference is that Lucknow Urdu is much more Persianised than the Urdu of Delhi. Lucknow writers delight in concocting sentences which, except for an auxiliary verb at the end are throughout Persian in construction and vocabulary. Delhi Urdu, on the other hand is more genuinely Indian. Writers are not afraid to employ a word because it is of home growth. This avoidance of pedantry had been strongly advocated by the new school of Delhi writers which has come to the front in the last twenty years of the nineteenth century and of whom, Nazir Ahmad, the author of several excellent novels is the most illustrious example. The Urdu of his earlier works is remarkably clear and simple, and his writings exhibit both sturdy common sense and a fine appreciation of humour. Other authors of this school who may be mentioned are Hali, Muhammad Husain Azad (said by some to compose the purest Urdu prose that ever was written), Ratan Nath Sarshar, and 'Abdul Halim Sharar. All these writers, whether in prose or verse, are apostles of naturalness as opposed to the artificial thought and diction of the Lucknow school.

Hindi also has two schools of writers—that of Agra, and that of Benares. The Hindi prose of Benares is as artificial as literary Bengali. It stands as a literary parallel to Lucknow Urdu, in avoiding the use of simple language as much as possible and in confining its vocabulary almost entirely to words borrowed directly from Sanskrit. Native Indian words are eschewed as strictly as those of Persian origin. The school of Agra, on the other hand is not only much more free from Sanskritisms, but admits with comparative liberality foreign words which have achieved citizenship in the general vocabulary of India.

In connexion with this, it may here again be mentioned that Literary Hindostani is not only founded on a vernacular dialect of Western Hindi but is still in living connexion with it. Different vernaculars, and many of these have won their way into what is the standard form of speech. Hence the literary Hindustani of the time of Gilchrist is very different from that employed at the present day. Idioms have fallen into disuse, and new idioms have been introduced, so that works like the *Tita Kahan* or the *Bagh o Bahar* are very

unsafe guides as to what is elegant modern Urdu. Many European writers have fought against this change and have not hesitated to condemn new idioms as 'ungrammatical' or as solecisms. They forget that the works which they consider to be classics were really first attempts at writing Hindustani prose and that a hundred years of practice with an inexhaustible well of very native idiom at hand from which to draw it will has greatly improved a form of speech originally possessed of great capabilities. Mr. Platts was I believe the first to attack this too conservative method of teaching a language — not as it is but as the teacher thinks it ought to be. He rightly insisted that grammars written by Europeans however scholarly cannot be considered as the ultimate court of appeal. The *jus et norma loquendi* of the best writers of the time is the only criterion. The language cannot be made to fit the grammar but the grammar must be made to fit the language. It is a false pun sin which condemns the use of an apt expression because although born of the soil it has not been used by former writers.

The particular alphabet in which Hindostani is written is usually a matter of religion. Muslims commonly employ the Persian alphabet with a few additional signs and most Hindus the Devanagari or the Kharoshthi. Simple Hindostani which is neither highly Persianised nor highly Sanskritised can be and often is written in both alphabets. It is quite common to find a book which appeals to a large circle of readers issued in two editions, one in the Persian character for Muslims and one in the Devanagari character for Hindus. In this respect it should be noted that many educated Hindus and especially Kayasths are equally familiar with both alphabets.

When Hindostani is highly Persianised and takes the form of Urdu the words are often so foreign in sound that they cannot be conveniently represented in the Devanagari character. Hence Urdu is always written in the Persian character. Similarly highly Sanskritised Hindi does not lend itself to the Persian character and always appears in Devanagari. Amongst fanatics who ought to know better but do not wish to do so this question of characters has unfortunately become a sort of religious shibboleth. True Hindostani can be written with ease in either character and Mussulmans find it easiest to read it in the Persian and most Hindus in the Devanagari. But owing to the fact that the extreme varieties of Hindostani on each side can only each be written in one character the fanatics have confused alphabet with language. They say, *because* a thing is written in Devanagari *therefore* it is Hindi the language of Hindus and *because* a thing is written in the Persian character *therefore* it is Urdu the language of Mussulmans. Nothing could be further from the truth. The written character does not make a language. If it did when we write Hindostani in English characters we should have to say it was the English language and not Hindostani, but not even

[illegible]

our fractions would go so far as that although that is where then arguments would logically lead them. It is necessary to mention this because the policy regarding the alphabets which are officially recognised by some of the Indian Governments has been much misrepresented. When orders were issued enjoining on permitting in certain cases the use of the Devanagari character for official documents a copy was issued, which misled many well meaning Muhammadans that the Hindi language was being introduced into our courts. Government was quite aware that Sanskritised Hindi was just as unintelligible to the masses as Persiatised Urdu and took no steps towards introducing either. All that it directed was that without changing the language, official documents should be written in characters which would be most decipherable to those who had to read them.<sup>1</sup>

It is unnecessary to describe the Devanagari and Kaithi alphabets. A full account of them will be found on pp 7 and ff of Vol V, Pt II of this Survey. Nor is it required to describe the Persian Alphabet. The student will find all that he needs on this point in any Hindostani grammar. Suffice it to say that the signs employed for sounds peculiar to Indian languages, and not found in Persian are  $\text{ع}, \text{ه}, \text{ث}$   $\text{د}, \text{ذ}, \text{ڏ}, \text{ڙ}$ ,

$\text{و}$ , and  $\text{ر}$ . Instead of the four dots written over each of these letters we often find a small *taa*. Thus  $\text{ط}, \text{ظ}, \text{ڙ}, \text{ڏ}, \text{ڙ}, \text{ڏ}$

Hindostani is so well known a language that it would be waste of space to give more than the merest sketch of its grammar. I shall, however, deal at some length with what are known to Indian grammarians as the *prayogas* or 'constructions' of a verb with its subject and its object.

Hindostani like every Aryan language of India is derived from an ancient Indian dialect not unlike the old Sanskrit which we meet in the Vedic hymns. This ancient dialect became changed in the course of centuries and we have specimens of it in various stages from about 250 B C down to, say 1000 A D. The modern vernaculars may be said to have become established on their present basis at about the latter date.

We may take Sanskrit grammar as illustrating in its main features the grammar of the ancient Indian dialect from which Hindostani is sprung. When we examine this grammar we find that the verb is supplied with a very complete and somewhat complicated array of tenses. The present and one form of the future tense were fairly simple. They have survived in an abridged form, down to the present day, although the representation of the future is now a days excluded from literary Hindostani. With the past tenses it was different. Besides an Imperfect the ancient Indian dialect had three tenses which expressed past time a perfect and two aorists. It had also a past participle.

The average student makes a business of deciphering any written document. He has first to read it—that is the first stage—and then he has to grasp its meaning—that is the second and subsequent stage. The two stages are with the uneducated a laborious concomitant. Thus is illustrated by the oft repeated phrase when he had read and understood such and such a book added that in some parts of India the local character is employed for writing Urdu. For instance the *Muallims* of Oudh use the *Qadiri* character for t

ciple, which was always intransitive that is to say, in the case of transitive verbs it took a passive meaning. Thus, the past participle of the intransitive verb 'to go' was 'gone,' but that of the transitive verb 'kill,' was not 'having killed' but was, passively, 'killed.' In the old Indian dialect, as in Sanskrit, this past participle was often used as a past tense, without employing any auxiliary verb. When its speakers wished to say 'he went,' they often said 'he gone,' and when they wished to say 'I killed him,' they often said 'he killed by me,' in which it will be seen that the participle still retains its passive sense. But there is another way of using the past participle of a neuter verb, — *i.e.*, impersonally. When a speaker of the old Indian dialect wished to say 'he went,' he as often as not (instead of saying 'he gone') said 'it (is) gone by him.'<sup>1</sup>

Now the true past tenses of the ancient Indian dialect had a very complicated conjugation. There were two ways of forming the perfect, and regarding the more commonly used form, even Sanskrit grammarians were not agreed as to its rules. The two accents were still more difficult to conjugate correctly. The formation of the past participle is on the other hand simple enough. As the language developed from the ancient Indian dialect it, according to a well-known law, proceeded along the line of least resistance, and gradually abandoned the whole complicated array of past tenses and adhered solely to the employment of the past participle to express the idea connoted by a past tense. In doing so it retained all the methods of employing the past participle which existed in the old Indian vernacular, and also extended them by adding one of its own. When Hindostani, therefore, wishes to express the idea of 'he went,' it says either, —

1 (Actively), 'he gone,' *woh chala* (Sanskrit, *sa chalatah*)

or

2 (Impersonally) 'by him it (is) gone,' *us-ne chala*<sup>2</sup>

(Sanskrit, *tena chalatam*)

Similarly, if it wishes to express the idea of 'I killed him,' it says either, —

3 (Passively) 'by me he (was) killed,' *mai-ne woh mara*<sup>3</sup>

(Sanskrit, *maya sa maratah*)

or

4 (Impersonally) 'by me with reference to him it was killed (or killing was done),' *mai-ne us-ko mara*. (The Sanskrit would be *maya tasya-krite maritam*, but the impersonal construction with transitive verbs was not employed in Sanskrit.)

The fourth is apparently a development of the modern vernacular, based on the analogy of the second—at least there is no evidence that it existed in the ancient Indian vernacular from which Hindostani is descended.

We thus see that there are three methods of employment of the past participle to express the past tense. Of these, one, the active one, is confined in Hindostani to intransitive verbs, one, the passive one, is confined to transitive verbs, and one, the impersonal one, is employed with both intransitive and transitive verbs, although *literary* Hindostani prohibits its employment with the former.

<sup>1</sup> It will be remembered that intransitive verbs in Latin can also be similarly employed in two ways. For 'I play,' we may say either actively *ludo* I play or impersonally *ludens sum* I am played by me.

<sup>2</sup> This second impersonal form of a neuter verb is excluded from literary Hindostani but it occurs in vernacular dialects.

<sup>3</sup> I do not pretend that this particular sentence is idiomatic Hindostani but it illustrates what I want to say and the construction would, in certain circumstances, be correct.

These three constructions (or *prayogas*) are named as follows by Indian grammarians—

- |                                                                  |                 |
|------------------------------------------------------------------|-----------------|
| (1) The active construction is called the <i>Kartari prayoga</i> |                 |
| (2) The passive                                                  | <i>Karmam</i> " |
| (3) The impersonal                                               | <i>Bhāve</i> "  |

One word more. The first participle is an adjective and is therefore liable to change for gender.

In the Active construction it naturally agrees with the subject. If a man is gone, we say *mañ chala*, but if a woman is gone we say *aurat chali*.

In the Passive construction the participle must agree in gender with what would be, in English, the object. For instance the phrase 'the woman struck a horse' must be expressed passively by *by the woman a horse (was) struck*, in which it is evident that the participle *struck* must agree with 'horse' and not with the woman—thus *aurat ne ghosa mara*. But 'the woman struck a mare' would be '*aurat ne ghosi ko mari*', in which *mari* *struck* is put in the feminine to agree with 'mare'.

In the impersonal construction the participle should properly speaking be in the neuter but that distinction of gender no longer exists in literary Hindustani the masculine being at the present day invariably substituted for it. Hence the participle is invariably in the masculine. Thus the woman struck the horse' is 'by the woman with reference to the horse it was struck (or striking was done)', '*aurat ne ghose ko mara*' and 'the woman struck the mare' is 'by the woman with reference to the mare striking was done' '*aurat ne ghosi ko mari*'.

It is of great importance that this system of construction should be thoroughly mastered. Otherwise it will not be easy to understand the interlinear translations of the specimens which follow in which all three constructions are literally translated when ever they occur.

There is no difference of importance between the declensions and conjugations used in Urdu and Hindi respectively. Urdu often borrows Persian constructions, such as the *infal* but these are borrowings and nothing more. Besides the difference of vocabulary there is however, an important point of difference in the idiom of the two forms of Hindustani. This consists in the order of words. In Hindi prose which follows the almost universal rule of all Indo-Aryan dialects the order of words is fixed, and can only be altered for the sake of emphasis. Except when the order is deliberately changed to lay stress on any particular word it is invariably,—first the introductory words of the sentence such as conjunctions and the like, next the subject, next the indirect object with its appurtenances, then the direct object with its appurtenances and last of all the verb. Adjectives and genitives precede the words they qualify. For instance the sentence which in English would run, 'I give John's good book to you' would run in Hindi prose, 'I give you John's good book'. In Urdu on the contrary the influence of Persian and of Semitic languages has greatly relaxed this rule. The Persian rule of order, or even the Semitic one (in which the verb precedes the subject) is often followed and, especially the verb is frequently moved from the end to the middle of the sentence. So important is this point of the order of words in a sentence that Hindi scholars make it a test as to whether the language of a book is Hindi or Urdu and in one notable case—the

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compared

*Kāhānī (khēh Hindī-mē*, a work written by Inshā (see p. 35) in the last century—a book which does not contain a single Persian word from cover to cover is classed as Urdū because the writer ordered his sentences in the Persian fashion. He was a Musalmān, and could not release himself from the habit of using idioms which had been taught him by Maulavīs in his school-days.

Hindöstānī Vocabulary. The Vocabulary of Hindöstānī falls under four heads, *viz.* :—

- (1) pure Hindöstānī words;
- (2) words borrowed from Sanskrit;
- (3) words borrowed from Persian (including Arabic); and
- (4) words borrowed from other sources.

The last group may be dismissed without notice, such words exist in every language.

As regards the Persian (and Arabic) borrowings, they do not come from the old Eranian language of pre-Musalmān times (though that has also contributed a small quota), but from the Arabised

Perso-Arabic element.

Persian of the Mughul conquerors. Thus, through Persian, the Indo-Aryan vernaculars have also received an important contribution of Arabic, and even some few Turkī words. The influence of the Musalmān religion has opened another door for the entry of Arabic, and a few words have also been imported on the west coast from Arab traders. In the main, however, the Arabic element in all the Indian vernaculars, whether Aryan or not, came in with Persian, and as a part of that language. The pronunciation of the Persian words so imported is that of the Mughul times, and not the effeminate articulation of the land of the Lion and the Sun at the present day. The extent to which Persian has been assimilated varies greatly according to locality and to the religion of the speakers. Everywhere there are some few Persian words which have achieved full citizenship and are used by the most ignorant rustic, and we find every variation between this and the Urdū of a highly educated Muhammadan writer of Lucknow, who uses scarcely a single Indo-Aryan word except the verb at the end of his sentence. In all circumstances, however, it is the vocabulary and but rarely the syntax which is affected. Only in the Urdū of the Musalmāns do we find the Persian order of words in a sentence. There has been no other introduction of Persian construction, nor are the Arabic words inflected (except by purists) according to their own rules, but they have to conform to the grammatical system of their host.

The words borrowed from Sanskrit take two forms, according to whether they are lifted straight out of the Sanskrit dictionary, spelling and all, or whether they are more or less mispronounced, and spelt according to the mispronunciation. Words of both classes are named *Tatsamas* or 'the same as "that" (*i.e.*, Sanskrit), and European scholars have named the corrupted *Tatsamas* of the second class semi-*Tatsamas*. This borrowing has been going on for centuries, but has been carried to excess during the last hundred years.

The pure Hindöstānī words form the backbone of the language. They are derived from the ancient Indian dialect which I have already mentioned as akin to classical Sanskrit. This ancient language passed through various stages and ultimately became Hindöstānī, just as Latin passed through various stages and became Italian, French, etc. After the ancient Indian dialect had lost its pristine form, and before it finally became Hindöstānī, it passed

through what is known as the Prakrit stage. If we borrow the terms of blood relationship we may say that the ancient Indriya dialect and classical Sanskrit were brothers, that Prakrit was the son of the ancient Indriya dialect and the nephew of Sanskrit, and that Hindostani is the grandson of the ancient Indriya dialect and the grand-nephew of Sanskrit. Words borrowed by Hindostani direct from Sanskrit are therefore grand uncles of the genuine Hindostani words descended through Prakrit from the ancient Indriya dialect although we often meet them side by side in the same sentence. Nay we sometimes find a grand uncle and his own grand nephew on the same page.<sup>1</sup> These genuine Hindostani words are called by native scholars *tadbhavas* or *Hiving* that (i.e. Sanskrit or rather its brother the ancient Indriya dialect) for their origin. We thus find that the Indriya element of the vocabulary of Hindostani is made up of *tadbhavas* with a mixture varying in amount of *tsamas*.

To take examples the modern vernacular word *ajna* a command is a tatsamya loan word borrowed direct from classical Sanskrit. Its samyatsamya form which we meet in some languages is *agya* and one of its Tadbhava forms is the Hindi *an* derived immediately from the Prakrit *a a*. So also *aja* a king is a tatsamya but *ay* or *ao* is a Tadbhava. Of course complete triplets or groups of every word are not in use. Frequently only a tatsamya or a Tadbhava occurs by itself. Sometimes we even find the tatsamya and the Tadbhava forms of a word both in use but each with a different meaning. Thus there is a classical Sanskrit word *vamsa* which means both family and bamboo and connected with it we find in Hindi the semi tatsamya *lans* meaning family and the Tadbhava *bās* meaning a bamboo.<sup>2</sup>

We thus see that for many hundred years classical Sanskrit has been exercising, and is still exercising a potent influence on the vocabularies of Hindostani. It is only upon the vocabulary that its influence has been directly felt. The grammar shows little (if any) traces of it. This has continued steadily in the course of its development since the earliest times. The influence of Sanskrit may have retarded this development and probably did so in some cases but it never stopped it and not one single Sanskrit grammatical form has been added to the living grammar of Hindostani in the way that Sanskrit words have been added to its vocabulary. Nay more all these borrowed tatsamyas are treated by Hindostani exactly as other borrowed foreign words are treated and very rarely change their forms in the processes of grammatical accident. For instance *glo* a house has an oblique form *gloie* because it is a Tadbhava but *aja*, a king never changes in the oblique cases because and only because it is a tatsamya. Now in all the modern Indo-Aryan vernaculars the verb must change its form in the processes of conjugation while nouns are not necessarily changed in the course of declension. Hence tatsamyas are as a rule never treated as verbs. If it is found necessary to do so it must be done with the help of another Tadbhava verb. For instance the word *darśan* seeing is a tatsamya and if we wish to use it in the phrase he sees

<sup>1</sup> In B. n. w. h. l. state of affairs exactly similar. I have seen in the narrative part of a novel the *tatsamya* word *dya* *alaka* and in the very next line with one of the characters uses colloquial language the corresponding *tadbhava* *dya* *alaka* a match.

<sup>2</sup> *Tat* *samya* and *Tadbhava* occur also in European languages. The *lip* as in *lipus* *calam* is a tatsamya and *ipe* is a samyatsamya both mean a falling while *lip* is the Tadbhava form of the word with the different meaning of the hanging part of a garment. Similarly "fragile" and "redemption" are samyatsamyas while *frail* and *ransom* are the corresponding Tadbhavas.

we cannot say *dassine* but must employ the periphrasis *dassai ka'e* he does seeing. On the other hand in all the modern vernaculars nouns need not be declined synthetically. Borrowed nouns can always be declined analytically. Hence Tatsamas nouns (which are necessarily declined analytically) are common and in the high literary styles of all the vernaculars very common. Thus although there are sporadic exceptions to the broad rule it may be laid down as a universal law that Indo-Aryan vernacular nouns may be either Tatsamas (including semi-Tatsamas) or ladbharyas but that Indo-Aryan vernacular verbs must be ladbharyas.

During the last century the introduction of printing and the spread of education has in the case of some modern Indo-Aryan languages introduced a fashion of using Tatsamas in comparison with which the wildest Johnsonianery may almost be considered to be a specimen of pure Saxon English. It has been proved for instance by actual counting that in a modern Bengali work 88 per cent of the words used were pure Sanskrit every one of which was unnecessary and could have been represented by a vocable of true home growth. In such cases the result has been most lamentable. The vernacular has been split into two sections—the tongue which is understood of the people and the literary dialect known only through the press and not intelligible to those who do not know Sanskrit. Literature has thus been divorced from the great mass of the population and to the literary classes this is a matter of small moment for this people who knoweth not the law are cursed.

Although Bengali displays the greatest weakness in this respect and has lost all power of ever developing a vigorous literature worthy of the soul until some great genius rises and sweeps away the enclimentment under which it labours other Indian vernaculars especially Hindi show signs of falling under the same malignant spell. The centre of Hindi literature is naturally Benares and Benares is in the hands of the Sanskritists. There is no necessity as may have existed in the case of Bengali for Hindi to have recourse to the classical tongue. In themselves without any extraneous help whatever the dialects from which it is sprung are and for five hundred years have been capable of expressing with crystal clearness any idea which the mind of man can conceive. It has an enormous native vocabulary and a complete apparatus for the expression of abstract terms. Its old literature contains some of the highest flights of poetry and some of the most eloquent expressions of religious devotion which have found then birth in Asia. Treatises on philosophy and on rhetoric are found in it in which the subject is handled with all the subtlety of the great Sanskrit writers and thus with hardly the use of a Sanskrit word. Yet in spite of Hindi possessing such a vocabulary and a power of expression scarcely inferior to that of English it has become the fashion of late years to write books not to be read by the millions of Upper India but to display the author's learning to a comparatively small circle of Sanskrit knowing scholars. Unfortunately the most powerful English influence has during this period been on the side of the Sanskritists. Thus Sanskritised Hindi has been largely used by missionaries, and the translations of the Bible have been made into it. The few native writers who

The newly appointed minister to a Scotch parish had made a round of visits to his people. He saw a fine elected man the new moon set as in enthusiastic wife. Ay he saw that eternal the husband. Ye don't know the meaning of the half of the words he uses. —*St James's Gazette*



have stood up for the use of Hindi undefiled have had small success in the face of so potent an example of misguided efforts. Arguments may be brought forward in favour of using classical Sanskrit words for expressing technical terms in science and art and I am willing to admit their truth. I am not one of those who (to quote a well known example) prefer 'the unthoughtfulness of stuff' to 'the impenetrability of matter' but there the borrowing from the parent language should stop. There is still time to save Hindi from the fate of Bengali if only a lead is taken by writers of acknowledged repute and much can be done in this direction by the use of a wise discretion on the part of the educational authorities of the provinces immediately concerned.

Very similar remarks apply *mutatis mutandis* to the form of Urdu which is over-  
 Evl results of excessive Persianization loaded with Persian words. The Hindostani of Muslims will always differ in its vocabulary from that of Hindus but this is no reason for overloading a naturally facile and elegant form of speech with hundreds of exotic expressions which are unintelligible to nine tenths of the authors and co-religionists. Urdu can be simple and Urdu can be pedantic. The simple belongs to India, the pedantic is an imitation of the language of a foreign country. There should be no hesitation in the choice made by a patriotic Indian Muslim.

After the foregoing general remarks it will suffice to give the annexed brief summary of the main heads of Hindostani grammar. It  
 Urdu and Hindi spelling will be remarked that in Urdu the so-called 'imperfect', which has been carefully recorded in all the vernacular specimens in the Devanagari character is omitted. This is the usual method of writing Urdu. For instance the word meaning 'to see' would be देखत *dekhata* in Hindi, but دیکھا *dekhna* in Urdu. This principle is followed in all the specimens of literary Hindostani. The 'imperfect' letter is also omitted in the skeleton grammar.

## HINDŪSTĀNĪ SKELETON GRAMMAR.

## I—NOUNS

(a) *Masculine*

(1) *Indohāvan* in *a*—

Nom	Sing	Plur
	a	ā
Obl	ā	ā

*Indohāvan* in *a* which are nouns of relationship, and a few others do not change except in the oblique plural. Thus *chacha*, an uncle, *lata*, a master. In short they follow No 2

(2) Others—

Nom	Sing	Plur
	—	ā
Obl	—	ā

(b) *Feminine*

(1) In *a*

Nom	Sing	Plur
	ī	īyā
Obl	ī	īyā

(2) Others—

Nom	Sing	Plur
	—	ā
Obl	—	ā

Postpositions—

Direct	{	Nom	—
	{	Acc (1)	—
	{	Acc (2)	lo
	{	Agent	nā
Oblique	{	Instr	e
	{	Dat	lo, kē, līyā
	{	Obl	ī
	{	Gen	lā, lē, lī
	{	Loc	mā, jū

Adjectives—

(1) *More* *Indohāvan* in *a* Masculine (Obl) Sing and Plur *ā*. Fem :

(2) Others do not change

## II—PRONOUNS

(a) Personal			(b) Demonstrative		(c) Relative	(d) Correlative	(e) Interrogative		(f) Indefinite	
			This	That	Who	That	Masculine	Feminine	Any one	Anything
Dir	Sing	<i>maī</i>	<i>tū</i>	<i>yāh, yeh, yā</i>	<i>yaī, yaīh, yaī</i>	<i>yā</i>	<i>ko</i>	<i>kaun</i>	<i>koi</i>	<i>kuchā</i>
	Plur	<i>ham</i>	<i>tum</i>	<i>yāh, yeh, yā</i>	<i>yaī, yaīh, yaī</i>	<i>yā</i>	<i>ko</i>	<i>kaun</i>	—	—
Obl	Sing	<i>mayā</i>	<i>tuyā</i>	<i>ye</i>	<i>yaī</i>	<i>yā</i>	<i>ko</i>	<i>kaun</i>	<i>koi</i>	—
	Plur	<i>ham</i>	<i>tum</i>	<i>ye</i>	<i>yaī</i>	<i>yā</i>	<i>ko</i>	<i>kaun</i>	—	—

## III—VERBS

(A) Regular, Transitive and Intransitive		
Infinitive	Root + <i>n</i>	
Verbal noun	, + <i>—</i> (obl. <i>a</i> )	
Pres Part Act	, + <i>ta</i>	
Past Part Pass	, + <i>a</i>	
Future Part Pass	, + <i>na</i>	
Conjunctive Part	, + <i>la</i> <i>lar</i> or <i>larā</i>	
Nom of Agent	, + <i>nīkālā</i> , <i>nīhārā</i>	

Radical tenses—		
Pres Conj	Root + Personal endings	
Past Ind = Pres Conj	, + <i>ga</i>	

Participial tenses—		
Past Ind	= Past Part	
Past Conj	= Pres Part	

Periphrastic tenses—		
Pres def	Pres Part.	+ <i>hā</i> , etc
Imperf	"	+ <i>thā</i>
Perf	Past Part	+ <i>hā</i> , etc, (intr) or <i>hā</i> (tr)
Flop	"	+ <i>thā</i>
And many others		

Personal endings—			
Sing	1	2	3
	<i>ā</i>	<i>ā</i>	<i>ā</i>
Plur	4	5	6
	<i>ā</i>	<i>ā</i>	<i>ā</i>

Construction—		
Transitive verbs	All tenses formed from Past Part either present or imp perfect	
Other tenses active		
Intransitive verbs	Active through out	

Past tense—Past Part Pass, + the proper tense of  $\sqrt{\text{ga}}$

(B) Auxiliaries—			
(1) $\sqrt{\text{ka}}$ , Pres	1	2	3
	Sing <i>hā</i>	<i>hā</i>	<i>hā</i>
(2) $\sqrt{\text{th}}$ , Past	1	2	3
	hā	<i>hā</i>	<i>hā</i>
(3) $\sqrt{\text{ho}}$ Regular, except in Past	Sing	Plur	
	<i>hā</i>	<i>hā</i>	
(4) $\sqrt{\text{ja}}$ Regular, except in Past	1	2	3
	<i>hā</i>	<i>hā</i>	<i>hā</i>

(C) Irregular verbs—		
Infinitive	Past Part	Pass
(1) <i>kānā</i>	<i>kānā</i>	
(2) <i>mānā</i>	<i>mānā</i>	
(3) <i>lānā</i>	<i>lānā</i>	
(4) <i>dānā</i>	<i>dānā</i>	
(5) <i>lānā</i>	<i>lānā</i>	
(6) <i>lānā</i>	<i>lānā</i>	
(7) <i>lānā</i>	<i>lānā</i>	

(D) Causals and double causals—		
(a) Add <i>a</i> and <i>ad</i> with shortening of root vowel		
(b) Many neuter verbs form Causals by lengthening the vowel		
(c) Irregular	Causal	Double causal
(1) <i>kānā</i>	<i>kānā</i>	<i>kānā</i>
(2) <i>mānā</i>	<i>mānā</i>	<i>mānā</i>
(3) <i>lānā</i>	<i>lānā</i>	<i>lānā</i>
(4) <i>dānā</i>	<i>dānā</i>	<i>dānā</i>
and others		

(E) Compound verbs—		
(a) From Direct Verbal Noun	Intensive, Potential, Completive	
(b) From Oblique Verbal Noun	Frequentative, Desiderative	
(c) From Oblique Infinitive, Imperative, Periphrastic Aorist		
(d) From Oblique Pres Part Act	Continuative, Stative	

## DAKHINI HINDŌSTĀNĪ OR MUSALMĀNĪ

The Musalman armies imposed their language on their co-religionists in the Deccan from the first. At the present day whether the language of the country is Marathi, Panjabī, Telugu or some other Dravidian form of speech the Muslims of southern India all employ this form of Hindostani commonly known as Dakhini, the language of the Deccan or as Musalmānī the language of Muslims. It was in the Deccan that Hindustani under the form of Urdu first received cultivation and it was at the hands of Wāli of Auringzibād (cir. 1700) the 'Father of Pehlvi' that a standard of literary form was given to it. Wāli's example was followed at Delhi and from thence the poetical literature of Urdu spread over northern India. One result of its Deccan origin is that even at the present day we find in Urdu poetry written in the north idioms peculiar to Dakhini that do not appear in standard prose.

It is commonly said that Dakhini is a corrupt Hindustani. Historically speaking it would almost be truer to say that literary Hindustani is a corrupt Dakhini for we have seen that Hindustani literature took its origin in the Deccan. Without however going so far as that it is not correct to look upon Dakhini as a corrupt form of speech. The Musalman armies carried vernacular Hindustani to the south before it had been standardised and it then continued many idioms which are now excluded from literary prose. Some of these have survived in the Deccan. Such are for instance the employment of the oblique genitive as a base for declension in phrases like *yei kī hu* to me where the standard would have *my! lo*. Again the oblique plural in *ā* survives to the present day in the Vernacular Hindustani and in Dakhini but is excluded from Urdu prose. So also the nasalisation of the infinitive as in *minī* to strike is only a survival of the old neuter gender which has disappeared in the modern literary languages but is still common in the dialects. Other similar examples will be noted as they occur in the following pages.

Only in one respect can Dakhini be called a corrupt language. In Marathi and the south of the Bombay Presidency, no doubt under the influence of the surrounding Dravidian languages, the passive construction of the past tense of transitive verbs has been abandoned. Transitive and intransitive verbs are now treated in exactly the same way and though the subject is occasionally put into the agent case with *ne* the *ne* is altogether neglected as a factor in the idiom and the verb agrees in number and gender with the subject (although in the agent case) and not with the object. In Central Bombay on the other hand the presence of Marathi has prevented the proper employment of the agent case from disappearing.

We may roughly take the Satpura Hills south of the Nerbada valley as the boundary between Dakhini Hindustani as a recognised literary form of speech and the standard Hindustani of Delhi and Lucknow. Taking the figures of the Census of 1891 as our basis we may consider the following to be the approximate number of those who speak it

Table showing the approximate number of speakers of Dakkhini Hindostani

Bera	274 102
Bombay—	
Bombay City	94 431
Thana	21 821
Kolaba	5 932
Ratnagiri	25 867
Kanara	18 627
Khandesh	117 844
Nasik	47 977
Ahmednagar	48 847
Poona	57 669
Sholapur	56 669
Satara	40 781
Belgaum	76 950
Dharwar	101 216
Bijapur	79 999
Feudatories	254 282 <sup>1</sup>
	<hr/> 1 051 912
Central Provinces—	
Nagpur	41 616
Warilla	14 836
Chanda	10 999
Bhandara	11 68
	<hr/> 79 076
Madras—	
British Territory	817 146
Native States	12 707
	<hr/> 834 853
Princely Dominions	1 198 294
Mysore	208 979
Cooch	6 919
	<hr/> 3 654 122
	<hr/>

The Authorities which deal with Dakkhini are included in the General Bibliography of Western Hindi. I here give a brief account of the main points in which the dialect differs from standard Hindostani.

Authorities Grammar

## DECLENSION

**Nouns**—The oblique form singular is formed as in standard Urdu. The nominative and oblique plural are often formed differently. The common rule is that the nominative plural usually ends in *e* or *ā*, and the oblique plural in *ō* or *yañ*. Sometimes *e* is used for the nominative plural, and *ā* for the oblique plural.

The following are examples—

Nom Sng	Oblique Sng	Nom Pl r	Oblique Pl r
pyāla a cup	pyāl	pyāl	pyāl
andā a thought	andā	andā	andāyāñ
glān a horse	glān	glān	glāñ
lāwā a crow	lāwā	lāwā	lāwāñ
bānī a trader	bānī	bānī	bānīñ
andāñ an acquaintance	andāñ	andāñ	andāñ
dān a dog	dān	dān	dānñ

<sup>1</sup> Many of these speak the standard form of Hindostani but it is impossible to separate them out.

Nom S ng  
maĩ : a a month  
māo a mother  
gār a house  
adm : a man  
s̃ an oath  
nadd a river

Obl S ng  
maĩ inā  
: do  
gār  
admĩ  
s̃  
addĩ

Nom Plur  
maĩ injā  
m : rā or m ō  
gharā  
ādmjā  
s̃ wā  
: addjā

Obl Plur  
maĩ injā or yō  
maĩrā or māo  
gharā  
ādmjā  
s̃ wā or suwō  
na ldyā

The usual postpositions are —

Agent

Dative Accusative

Ablative

Genitive

Locative

ne, nĩ

lu, lū lo, lē laĩ, lataĩ, lauc, to or for

su sū so sō, se, sē, satē, from by

la, (lē, lē) (as in the Standard)

mē, mō, in, po, pa, paĩ, on

Pronouns — The following are the first two personal pronouns —

	First Person	Second Person
Sing Nom	maĩ	tu, tū, taĩ
Gen	maĩ (re, ri), mujh muj	terā (re, ri), tujh, tuj
Acc Dat	mujhe, mujē munjē, mujh lu, me ē lane, etc	tujhe, tujē, tujh lu, terē lane, etc
Obl	mujh muj mē	tujh tuj, terē
Plur Nom	ham, hamē hamō, hamā a	tum tumē tumē, tumhē, tumhō
Gen	hamarā (re, ri), hamāĩ a (re, ri), hamān	tumārā (re, ri), tumāĩ a (re, ri), tumān, tum
Acc Dat	hamē, hamna, ham lu hamān lu, hamō lu hamāre lane, etc	tumhē tumna tum lu, tuman lu, tumhō lu tumare lane, etc
Obl	ham hamān hamna, hamō, hamāre	tum, tuman, tumna, tumhō, tumāre

The forms which differ from the standard should not be considered corruptions; they all occur in various dialects of Western Hindi and were brought down to the Deccan before Urdu was standardised. Special attention may be drawn to the employment of the oblique form of the genitive as a general oblique base. Although this is almost totally excluded from standard Urdu it is common in all the vernacular dialects of northern Hindostan. The forms *hamān* and *tumna* are oblique forms of *hamān* and *tum* respectively and point to Rajasthani influence.

The Demonstrative Pronouns, including the Pronoun of the third person, are —

Sing	Th	Third Person
Nom	e ye yo yeh me, :	o, wo, woh, uhe, u
Acc Dat	ise is is lu etc	use, us us lu
Obl	is (as an adjective, also) ye	us
Plur		
Nom	in inu inū inō inhē	un unu unū, unō, unhē, we, o, woh
Acc Dat	in lu etc	un-lū, etc
Obl	in, inu inū inō inhō inhē, inān	un, unu, unū unō, unhō, unhē, unān

The singular is often used for the plural and *vice versa*

The Agent Singular is often *me* or *mi* and *une* or *um*

The Reflexive Pronoun is —

SINGULAR AND PLURAL

Nom *ap ap ape apē ape apē apasē apan* self or selves

Gen *ap la (le li) apna (ne ni) apna (ne ni) apan apas, etc*

Obl *ap apne apne apan apas apasē*

The Relative, Correlative, and Interrogative Pronouns are —

SN	Who	That	Who?
Nom	<i>jo jo jine jin</i>	<i>so</i>	<i>lo lo kon kine li</i>
Obl	<i>jis</i>	<i>tis</i>	<i>his</i>
Plur			
Nom	<i>jo jō jine jin</i>	<i>so</i>	<i>lo lo kon kine lin</i>
Obl	<i>jin</i>	<i>tin</i>	<i>lin</i>

The Hindostani Dative Accusatives *jise* plur *jinhē* and so on are also employed

The Neuter Interrogative Pronoun is *ya* or *la* what? oblique form *lahe* *la'i*, or *li*

The Indefinite Pronouns are *loi* obl form *loi* *lisi* or *kisu* and *luchh* obl form *luchh* these are used for both persons and things but *loi* is more often applied to the former and *luchh* to the latter There are also *jo lo jin loi je loi* or *ja'loi* whoever and *jo li chh je luchh* or *ja'luchh* whatever

CONJUGATION

The Infinitive usually ends in *na* as in Standard Hindostani Sometimes we have instead *an* or *nā* Thus *maina mainan* or *mainā* obl masc *maine* or *mainē* fem sing *mai* plur *mainyā* or *mainyā* to stifle *jan* to go *den la* of giving

The Present Participle ends in *ta* or sometimes in *at* or *t* as in *maita* or *maiat* striking *del* giving The feminine plural ends in *tiyā* or *tyā* Thus *maitiyā* or *maityā*

The Past Participle ends in *a* or sometimes in *yi* Thus *mara* or *maiya* struck The feminine plural ends in *yā* Thus *mai yā* they (fem) struck The irregular forms are as in Standard Hindostani We have however also such forms as *kai* or *larja* done *maiya* (for *mai*) dead This participle is sometimes used with the genitive of the subject as in *woh mei maiya lai* he is killed of me *ie* I killed him

The Conjunctive Participle has many forms such as *mai lo* or *mare lo* Other forms of the postposition attached to either *mai* or *mare* are *ke lai lai le lai lo kar kar lo la* Examples of other verbs are *lo lo* or *loe lo* having been *a kar* or *ae kar* having come

The Verb Substantive is thus conjugated —

	Present I am	
SN		Ill r
1	<i>lā</i>	<i>lai</i> or <i>lā</i> <i>hai</i>
2	<i>lai</i>	<i>lā</i> or <i>hē</i> (Madras) <i>ho</i> (Bombay)
3	<i>hai</i>	<i>lai</i> or <i>lā</i> <i>hai</i>

The plural is often used for the singular

The Past Tense is *t/a* etc as in the Standard Sometimes we have *at/a* etc instead of *tha*

The conjugation of the **Active Verb** closely agrees with that of Standard Hindostani The following are the main points of difference

In Madras the second person plural is the same as the first and third persons as in *tum marē* you may strike In Bombay it ends in *o* as in the Standard thus *tum maro* The present subjunctive (old present) is often employed as a present or even as a future The singular is commonly used instead of the plural

The second plural imperative ends in *o* *ō* or *an* as *maro marō* or *maran* strike ye

The future is as usual formed by adding *ga* (maro plur *ge* fem sing *gi* plur *gyā*) to the present subjunctive or old present thus *maĩ marēga*, I shall strike In Madras the 2nd plur masc is *marēge* not *maroge* The singular is commonly used for the plural as *I am marega* or *marēge* we shall strike

The conjugation of the past tense of intransitive verbs is as the standard thus *mai clala* I went In the case of transitive verbs custom differs In Bombay, the standard idiom is followed as in *maĩ ne mara* I struck *maĩ ne yeh bat suni* I heard this affair In Madras on the contrary *ne* is usually omitted and the verb is treated as if it were intransitive agreeing with the subject in gender and number Thus *maĩ mara* I (who am a man) struck, *maĩ mari* I (who am a woman) struck Some times *ne* is used but here it is pleonastic and the construction is the same as when it is not used the verb still agreeing in gender and number with the subject and not with the object Thus *o mari* or *o ne mari* she struck The same idioms are employed according to locality for all the past tenses of transitive verbs In Bombay the passive construction is employed while in Madras it is not In Bombay, even the use of *ne* is by no means regular It is often employed with intransitive verbs—*eg* *us ne clala* he went and even with the present tense of transitive verbs as in *maĩ ne mara ta hū* I am striking

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## VERNACULAR HINDŌSTĀNĪ

The dialect of Western Hindi spoken in Western Rohilkhand in the Upper Gangetic Doab and in the Panjāb district of Ambala is what I call Vernacular Hindostani that is to say it is the form of speech on which the Literary Hindostani that took its rise in Delhi is based. Its grammar differs from that of the standard dialect in only a few minor points and most of these are cases of surplusage in which two or more expressions can be optionally employed to connote the same idea. In such cases Literary Hindostani has usually selected one form as the standard and rejected the other.

In its vocabulary even amongst rustic Vernacular Hindostani rather affects the use of Persian and Arabic words which it often distorts in the borrowing. Thus instead of using *ma* for mother a Muzaffargarh villager says *maldal* which is a corruption of the Arabic *walida*. Other examples of these corruptions are —

*Malaiyat* for *muhafa* at watching guarding

*Kal* for *intiqal* death (confused with the Sanskrit *kala* time death)

*Tamallus* for *tamassul* a bond

*Matbal* for *mallab* intention

*Ugal* for *guroah* testimony

The language of the State of Rampur and of the districts of Moradabad and Bijnour east of the Ganges and in Western Rohilkhand possesses the strongest resemblance to Literary Hindostani. This is no doubt due to the influence of Islam which has always been strong in these parts. Crossing the Ganges we come into the Upper Doab between the Ganges and the Jumnā. For our present purposes we may take this as including (going from south to north) the districts of Meerut, Muzaffargarh, Saharānpur and the plains portion of Dehra Dun. In the hill country of Dehra Dun the language is Jūmūnī which belongs to the Pahārī group of Indo-Aryan vernaculars. The language of the Upper Doab also agrees with Literary Hindostani but the agreement is not quite so strong as several optional forms are employed which do not occur in the standard dialect or in that of Western Rohilkhand. Crossing the Jumnā from the Upper Doab we enter the Panjāb. The Districts bordering on the west bank of that river going from south to north are Delhi, Karnal and Ambala. The language of Delhi district (as distinct from that of the famous city of the same name) and of Karnal is not Hindostani. It is a distinct dialect of Western Hindi strongly influenced by Pāṭhābī and Rājasthānī called 'Bangaru' or Jatu. The influence of Rājasthānī has disappeared in Ambala and we may say that the language of the eastern part of that district including the adjacent parts of the States of Kalsi and Patāla is Vernacular Hindostani more or less affected by Panjābī. In Western Ambala the language is actually Panjābī. In this part of the country the boundary between the two languages Panjābī and Western Hindi as represented by Vernacular Hindostani may be taken to be the river Ghaggarā anciently known as the Drishadvatī. Within these limits we can estimate that Vernacular Hindostani is employed by the following number of speakers



Table showing the estimated number of speakers of Vernacular Hindostani

<b>WEST ROHILKHAND—</b>	
Rampur State	791 000
Moradabad	909 400
Bijnour	600 000
<b>UPPER DOAB—</b>	
Meerut	1 017 760
Muzaffarnagar	537 402
Saharanpur	970 000
Dehra Dun	90 000
<b>PANJAB—</b>	
Ambala, Kalsi and Patiala (Panjgur District)	707 166
<b>TOTAL</b>	<b>5 987 773</b>

These figures do not include the number of people in these localities who are estimated to be speakers of Literary Hindostani under the form of Urdu. These last figures have been included in those for Literary Hindostani and have in each case been estimated by taking the whole of the Urban Muslim population, half the rural population and half the Christian population. The figures so arrived at are as follows—

Table showing the estimated number of speakers of Literary Hindostani in the area in which the general language is Vernacular Hindostani

<b>WEST ROHILKHAND—</b>	
Rampur State	1 6 000
Moradabad	269 000
Bijnour	189 000
<b>UPPER DOAB—</b>	
Meerut	368 461
Muzaffarnagar	172 000
Saharanpur	
Dehra Dun	
<b>PANJAB—</b>	
Ambala etc	
<b>TOTAL</b>	<b>1 154 461</b>

In the last three districts the number of speakers of Literary Hindostani is small and has not been estimated separately

It will have been seen that Vernacular Hindostani is spoken in the north western corner of the area occupied by Western Hindi. To its west it has either Punjabi or the half Rajasthani of Delhi and Karnal. To its north are hill languages belonging to the Pahari group of Indo-Aryan vernaculars (which are all closely connected with Rajasthani) and to its south and east the Brij Bhil dialect of Western Hindi.

We are therefore entitled to assume that Vernacular Hindostani (and consequently Literary Hindostani) is that form of Western Hindi which shows the Brij Bhil dialect shading off into Punjabi and Rajasthani and such indeed is the fact.

In all the other dialects of Western Hindi the typical ending of strong *tadbhava* participles, adjectives and substantives is the letter *o* or *au*. For instance the word for good is *bhala* or *bhalau* that for struck is *maro* or *marayan* and that for horse is *ghoro* or *ghoran*. So the termination of the genitive masculine is *lo* or *lau* thus *ghore lau* of a horse. In Punjabi the corresponding termination is *a* not *au* or *o*. So we find in both Vernacular and Literary Hindostani the Punjabi termination *a*. Thus *bhala* good, *marā* struck, *ghora* a horse, *ghore ka* of a horse. The last example would be in Punjabi *ghore da* so that we see that Hindostani while preserving *kan* the suffix of Western Hindi has given it the Punjabi termination *a*. It has not taken the Punjabi suffix *da* as a whole.

In its consonantal system Vernacular (but not Literary) Hindostani uses the cerebral *n* and *l* very freely. These do not occur in the other Western Hindi dialects but are common in Eastern Punjabi and in Rajasthani.

The oblique plural of nouns often ends in *ā* as in Punjabi and Rajasthani. This is excluded from ordinary Literary Hindostani but is common in Dakhni. It does not occur in other dialects of Western Hindi.

The present tense of the Active verb is often formed by conjugating the old present commonly called the present subjunctive with the present tense of the verb substantive. Thus beside the standard form *marā lū* we have also *marū lū* I am striking. The Imperfect is usually formed by conjugating the past tense of the verb substantive with an oblique verbal noun in *e*. Thus *mar marī tīa* I was striking literally I was on striking. These two forms are frequently met in Rajasthani. They are also heard in that part of the Brij Bhakha area which lies between the Upper Doab and Rajputana.

The above is sufficient to show the place occupied by Vernacular (and Literary) Hindostani in relation to the surrounding dialects. There are other similar occurrences which together with those points which are peculiar to Vernacular Hindostani itself will be dealt with in detail when we come to the specimens.

## BANGARU JĀTŪ, AND HARIĀNĪ

We have just seen that in the district of Ambala the Vernacular Hindostani of the Upper Doab merges into Panjabi. South of Ambala in the country along the west bank of the Jamna we find a disturbing element in the proximity, not only of the Panjabi to the west as in Ambala but also of Rajasthan under the form of Mewati, to the south. This tract consists of the districts of Karnal, Rohtak, and Delhi. It also includes the south-east corner of the State of Patiala, the east of the district of Hissar, and detached portions of the States of Nabha and Jind which lie between Rohtak and Hissar. On the east it is separated from the Upper Doab by the river Jamna. On the north it has the district of Ambala and on the south the district of Gurgaon. On the west it is bounded by the State of Patiala and further south the west of the district of Hissar. That portion of the tract which consists of the east of the district of Hissar and of the country immediately adjoining is known to natives as Hariāna. The rest is known either as Bangar or Khadir. The bulk of the population of the whole tract consists of persons of the Jat tribe.

As regards the Bangar and the Khadir, the latter is the land immediately on the west bank of the river Jamna in the districts of Karnal and Delhi. In Karnal it is only a few miles wide and is bounded on the west by a ridge which is the commencement of the Bangar or high dry land. The Bangar extends right across the district into the State of Patiala where the country round Muzana is also known as Bangar. South of Muzana in the Jind Nawat of the State of Jind the Bangar is continued and goes on over the whole of the district of Rohtak into the eastern half of the Jind Nawat of Jind and into the northern half of that portion of the State of Nabha which lies to the west of Rewari in Gurgaon. To the west of this lies the Hariāna tract of Hissar and that name is also applied to the two Nawats of the Jind State which have just been mentioned. The district of Delhi falls geographically into two parts, the southern (and smaller) and the northern (and larger). The northern part is like Karnal divided into Khadir and Bangar, the boundary between them being approximately the Grand Trunk Road. The southern portion consists mainly of hills inhabited by Gujars who like others of that tribe speak a form of Rajasthan. The Khadir however still continues between the hills and the Jamna and is here rather wider. On the west of the hills round Najafgarh there is a low marshy tract known as the Dabur which is not a part of the Bangar but is a continuation of the Gurgaon country which is inhabited by Ahirs who speak Ahirwati, the dialect of the west of Gurgaon. Moreover Ahirwati has extended into Jhajjar, the southern Tehsil of Rohtak although this country is properly a part of the Bangar.

With the exception of this Jhajjar Tehsil the language of Hariāna, the Bangar and the Khadir is everywhere the same. It is a form of Western Hindi influenced in its vocabulary by Panjabi and strongly affected in its grammar by the Ahirwati of Gurgaon which itself is a mixed dialect partly Western Hindi and partly Rajasthan and which may almost be classed under either language. In the present survey it is classed as a form of the Western dialect of Rajasthan. Ahirwati has to its south the pure Mewati spoken in Gurgaon and Alwar and to its west the Bagra and Shekhawati of Bilān and the Sindhwar country.

The dialect with which we are dealing at present has various names according to locality and to the castes of its speakers. In Hariāna and the neighbourhood it is called

Hariani, Des-wāli, or Dēsari, in Rohtak and Delhi it is usually called Jatu, or the language of the Jats who form the bulk of the population, in Delhi, which also has many Chamars in its population, it is sometimes called Chamaiwa. Elsewhere it is called Bangaru, or the language of the Bangar (as well as of the Khadu). Everywhere, by whatever name it is called, it is the same dialect. The best general name for it is Bangaru. With the exception of the Khadu, this Hariani Bangar tract does not drain into the Jamna, although so close to that river. The Bangar forms the watershed between the river system flowing into the Bay of Bengal and that flowing into the Indian Ocean. All the drainage of Hariana and the Bangar runs to the west, not to the east.

The following account of the linguistic character of the district of Hissar is based on the information given in the local Gazetteer —

Hariana is the name of an important tract on the south east of the district of Hissar. It stretches from the confines of the tract watered by the Ghaggar to the south east corner of the district and beyond. On the north it stretches across a considerable portion of the Patnahabad Tahsil but gradually narrows in width towards the south, being encroached upon by the Bagar sand. It comprises within its limits the eastern portions of Tahsils Patnahabad and Hissar, the whole of Tahsil Hansi and a small portion of the eastern half of the Bhiwani Tahsil. Hissar is the meeting ground of three distinct languages Western Hindi, Panjabi, and Rajasthani. Western Hindi appears under the form of Hariani. Panjabi in the Malvi dialect and in the Rathi or Pothohari the speech of the Pothohari Muslims of the Ghaggar valley and Rajasthani in the form of Bagri. The boundaries of the tract in which a more or less pure Hariani is spoken may be defined as all that portion of the district south of a line drawn from Patnahabad to Tohana and east of a line through Patnahabad, Hissar and Kaura. This includes more than half the area of the four southern Tahsils of the district. Across the northern boundary of this tract we come to the Panjabi speaking Pothoharis of the Ghaggar valley and to the north west of Patnahabad lies the Sirsa Tahsil in which Western Hindi is practically unknown. Across the western boundary of the Hariani speaking tract we come to what may be regarded as the debatable ground between Hariani and Bagri. There is no hard and fast line at which Hariani ends and Bagri begins. The change takes the form of an even broader pronunciation of the vowels than in Hariani and then a gradual change in vocabulary and grammar but within the limits of Tahsils Patnahabad, Hissar and Bhiwani the change is so slight that it is doubtful whether it can be said that true Bagri is spoken anywhere in these Tahsils. A considerable part of the debatable tract is held by Bagri immigrants, and the effect of the immigration has been to introduce a decidedly Hariani element into their Bagri rather than the reverse. True Bagri as distinguished from Hariani is spoken in the south west of Sirsa Tahsil.

On crossing the northern boundary of the tract defined above we first meet with Panjabi among the Pothoharis of the Ghaggar valley. The same language is found all the way down the length of the valley into the Sirsa Tahsil, and nearly to the point where it crosses the Bikaner border. In the portion of the Sirsa Tahsil south of the Ghaggar valley Bagri is the ordinary speech which changes to Panjabi on the north of the Ghaggar. Thus the Panjabi speaking tract embraces the valley of the Ghaggar and the portion of the district north of it. The Panjabi of the district may be divided into two dialects Malvi Panjabi the natural tongue of the Sikh Jats and the speech of the Musalman Pothohari of the west known as Pothohari or Rathi. Rathi (ruthless) is only another name for Pothohari and Pothohari and Rathi are identical. Pothohari is distinguished from Malvi by the greater prevalence of nasal sounds and by a slight admixture of Hindustani and Bagri words. Malvi is spoken by the Sikh Jats in the Sirsa Tahsil north of the Ghaggar, in Badliada and by the colonists of Patnah Sikh Jats found here and there along the Ghaggar in the Patnahabad Tahsil. Pothohari is however the common form of speech on the Ghaggar along the whole of its course in this district and is found in villages at considerable distances to the south of that stream.

To return to Hariani. Hariani is also locally known as the Des, the country, *par excellence*, and hence Hariani is also often called Dēsari or Dēs-wāli. The north eastern portion of the Dadri Nizamut of the Jind State and the adjoining portions of the State of Dujana are also parts of Hariani, and the Bangaru spoken here is also called Hariani. In the rest of Dadri and in the adjoining state of Loharu the language is Bagri.<sup>1</sup> In

<sup>1</sup> It is hardly necessary to point out that the word *Bangaru* has no connexion with *Bagar*. *Bagar* means 'high ground'. It connotes a hard barren soil watered neither from well nor from river but (where there are no canals) dependent on the rainfall. There are two popular explanations of the name *Bagar*. One is that it refers to the *bagar* or coarse grass used for making ropes which grows in that tract. Another is, that it means the country of goats from the Panjabi *balak* or *ballak*, a goat.

The Jalauna and Jodhpur though this is certainly true Bangar country the local form of speech is also a sort of Harana and is of a distinctness between Harana and Bangaru and say that the former and the Bangaru is heard in the Jaipur and Kotah States of Karnal but except that the Harana vocabulary now and then is a word or two from Bangar the specimens show no difference between the two forms of speech<sup>1</sup>

In giving the following estimated numbers of speakers of Bangaru under its various names it is necessary to explain that those given for Delhi are not the same as those originally published in the Pough List of Languages of that district. That list wrongly reported the Ahirwari of the District under the name of Mawra and also gave separate figures for Jatu and Chaurawa which are one and the same form of speech. The Delhi figures for Jatu now given are therefore the sum of the original figures for Jatu and Chaurawa.

*B a r i r i a s B a r*

Har	791 000
Jaala (Nawar)	80 000
Sonl Nalba	1530

*P t r i a s J a t u*

Patil (excluding Jilapur)	190 97
Dehi (including Chaurawa)	290 34

*R e l a s H a r a o r D s a l*

Hara	310 864
Dujana	36 400
Jal (Jalandhar and north-east Dard)	200 639

TOTAL

1 160 884

Bangaru being a mixed dialect is not described in detail here. Its peculiarities will be discussed when we come to deal with the specimens.

<sup>1</sup> The following is a list of the specimens of the dialects of the Western Hindi group which have been collected by the author. The list is given in the order in which the dialects are described in the text. The specimens are given in the original form, and are not translated. The list is given in the order in which the dialects are described in the text. The specimens are given in the original form, and are not translated.

## BRAJ BHĀKHĀ OR ANTARBĒDĪ

The dialect is called Braj Bhākṣā (also spelt Brij Bhasha) i.e. the language of the Brij Mandal. It is also called Antarbēdī, the language of the Antarbēd (Sanskrit *Antarvedi* literally the country within the sacrificial ground i.e. the holy land *par excellence*, of India) or the Doab between the Ganges and the Yamunā. Neither name completely describes the language, for it is spoken far beyond the Brij Mandal and the Doab although it does not by any means cover the whole of the latter tract. The Brij Mandal almost exactly coincides with the modern district of Mutṭār, if we exclude the eastern corner comprising Sadabad and a portion of Mīhābīn which were added to the district in the year 1832. The Brij Mandal (Sanskrit *Vijay mandal*) or Region of the Cowpens, is the country round Gokul and Vṛndavan, the abode of Kṛṣṇa's foster father Nṛnda and the scene of that demigod's juvenile adventures.

Instead of Brij Bhākṣā the name of the country Brij' is often loosely applied to mean the language. The name Antarbēdī is frequently applied to the dialects spoken in the central Doab, i.e., in the districts of Agṛ, Etāh, Wānpur, Fārukhabad, and Etāwah. The language of Fārukhabad and Etāwah is Kanaujī, and that of the others Braj Bhākṣā.

Taking Mutṭār as the centre Brij Bhāṣā is spoken to the south in the district of Agṛ in the greater part of the State of Bharatpur, in the States of Dholpur and Kānauḥ in the western part of Gwalior and in the east of Jaipur. To the north it is spoken in the eastern part of Gujgaon. To the north east in the Doab, in Bulandshahr, Aligarh, Etāh, and Wānpur and across the Ganges in Budaon, Bāilly and the Tūrai parganas of Nūnī Tāl. It thus occupies an irregularly shaped tract running from south west to north east, and measuring on an average 90 miles wide by 300 miles in length. It covers, roughly speaking, an area of 27 000 square miles. It is spoken at home by, in round numbers, 7,800,000 people.

Over this area Brij Bhākṣā exhibits a few variations. The standard form of the dialect is best illustrated by the language of Mutṭār, Aligarh and West Agṛ. To the north of Aligarh lies the district of Bulandshahr where the language is much mixed with Vernacular Hindostani. So far as the Brij Bhāṣā portion of its grammar is concerned, the only important difference is the change of the typical Brij termination *au* to *o*. Thus, *chalyo* not *chalyau*, *gono*. In the east of Agṛ, Dholpur the plains portion of Kānauḥ and the neighbouring portion of Gwalior the language is very nearly the standard, the only important difference being the omission of the letter *y* from the past participles of verbs, thus *chalan* not *chalyan*. In the Doab we find a similar omission of *y* in the districts of Etāh and Wānpur; the most eastern of the Brij Bhākṣā area and here we have in addition the Bulandshahr change of *au* to *o* as in *chalo* not *chalyau*. The same peculiarities are observable across the Ganges in the districts of Budaon and Bāilly. In each case we see Brij Bhāṣā fading off into Kanaujī, in which *chalo* is the regular form. Again, in the north west of Gwalior we also observe the change of *au* to *o* and the omission of *y*, the language in this case fading off into the Bhāṣā form of Bundel.

In Bharatpur and in the Dāng dialects to its south, which lie to the west of Karauli, the *y* is preserved, and *au* is sometimes changed to *ō* and sometimes not. Here we have the language fading off into the Jaipuri dialect of Rājasthānī in which the *y* exists, but the termination is always *ō*, not *au*. Similarly in Gurgaon, the dialect is fading off into Mēwātī, and here again the *au* has become *ō*, but the *y* is preserved. Finally in the Tarai Parganas of Naini Tal, we find a mongrel dialect, locally known as *Bhukṣā*, from one of the tribes which employ it. I have classed it as Braj Bhākhā, but it might with equal propriety be put under Kanaujī or Hindōstānī.

Natives do not recognise all these distinctions. They, however, admit the following varieties. The Braj Bhākhā of the east, where it is shading off into Kanaujī, they often call Antarbēdī. The dialect of the north-east corner of Gwalior, opposite the State of Dholpur, the country of the Sikarwār Rajputs, they call Sikarwārī. The dialect of the plains portion of Karauli and of the portion of Gwalior opposite that State across the Chambal, they call Jādōbātī, from the Jādōs who are settled there. The broken country in the south of Bharatpur, in Karauli, and in the east of Jaipur is called the Dāng and the dialect spoken by the Gājar inhabitants of these hills is called Dāngī, with further subdivisions in Jaipur into Dāngī proper, Dūgarwārā, Kālimāl, and Dāngbhāṅg. As already stated, the mixed dialect of the Naini Tal Tarai is called Bhukṣā.

Taking the use of *yan*, *au*, *yō*, or *ō* in the past participles as our criterion, we are able to classify the various forms of Braj Bhākhā as follows :—

I.—Standard Braj (*chalyan*).

Muttra.

Aligarh.

West Agra.

II.—Standard Braj (*chalyō*).

Bulandshahr.

III.—Standard Braj (*chalaū*).

East Agra.

Dholpur.

Jādōbātī (Karauli plains and Gwalior).

IV.—Braj merging into Kanaujī (*chalō*).

Itāh.

Mainpurī.

Budaun.

Bareilly.

V.—Braj merging into Bhadaurī (*chalō*).

Sikarwārī (north-west of Gwalior).

VI.—Braj merging into Rājasthānī (Jaipuri) (*chalyan* or *chalyō*).

Bharatpur.

Dāng Dialects.

VII.—Braj merging into Rājasthānī (Mēwātī) (*chalyō*).

Gurgaon.

VIII.—Mixed dialect of Naini Tal Tarai.

In the district of Aligarh, and in the east of the district of Agra, we come across a very peculiar form of the pronoun of the third person, viz *gwa* or *gu*, he, she, it or that. So far as the specimens show, this form only occurs in this tract, but in the Dang dialects we find a form *hwa*, which suggests its origin. In the districts in the east of the Braj Bhakha tract we notice a tendency to run consonants into each other, especially when the first of them is the letter *v*. This is also a marked feature of the neighbouring Bhadauni form of Bundeli. Examples are *khaachhu* for *khaichu*, expenditure (Mainpuri), *mat* for *marat*, dying (Sikarwari), *thakussa* for *thaku sahib* (Etah), and (even so far north west as Aligarh) *naukannu* for *naukaranu*, servants.

In the districts of Budaun and Bulandshahr, the Braj Bhakha is much mixed with the neighbouring vernacular Hindostani, just as in the former district it is also mixed with Kanauri. One more small point may be noticed. Over a great portion of the Braj Bhakha tract there is an instrumental case ending in *an*, as in *bhukhan* by hunger. In Agra and Dholpur we have instead a form in *am*, thus *bhukham*. This is an interesting survival of the time when the suffix *ne* was once used for the instrumental as well as for the agent case.

In the broken country in the south of Bharatpur in Karauli and in the east of Jaipur, the Braj Bhakha employed by the Gujar inhabitants presents many notable peculiarities. These are described in the section relating to those dialects. Suffice it to say here that they form a connecting link between Braj Bhakha and the Jaipur dialect of Rajasthani. Like many rude forms of speech they are of importance for the comparative philology of the modern Indo Aryan vernaculars.

It will be seen from the above that there exist several cross divisions in the classification of the various forms of Braj Bhakha. It is hence by no means easy to arrange the districts in which it is spoken in an order which is convenient for the examination of the specimens. That given in the following paragraph is the one which I have adopted —

The number of speakers of Braj Bhakha at home is reported to be as follows —

Number of speakers

Standard —

Muttra	611 721
Aligarh	992 00
Agra	517 000
Dholpur	262 33

3 dōbā —

Karauli	80 000
Gwahori	60 000

Sikarwari (Gwahori)

127 000

Etah 401 000

Mainpuri 33 000

Bareilly 507 213

4 470 469

Braj Bhakha mixed with Vernacular Hindostani —

Bulandshahr 911 000

Budaun 826 000

Nazim Talab 193 523

1 967 021

Carried over

6 437 490



	Brought forward	6,437,490
Braj Bhākhā merging into Rājasthānī—		
Gurgaon . . . . .	119,700	
Bharatpur . . . . .	502,303	
Pañj Dialects . . . . .	774,781	
	<hr/>	1,426,784
	GRAND TOTAL	<hr/> 7,864,274 <hr/>

No information is available as to the number of speakers who employ Braj Bhākhā outside its own area.

Braj Bhākhā is more typically Western Hindī than is literary Hindōstānī, and is also more archaic. The latter dialect, based on the form of speech employed in the north-west corner of the Western Hindi area, is strongly influenced by Pañjabī. It follows the latter language, more especially, in the preference for the termination *ā* for strong masculine tadbhava nouns, adjectives, and participles, and in employing only one form of the future tense, that made by suffixing *gā*. In Braj Bhākhā *an* is generally preferred to *ā*, and, though *gan* is also employed to express the future, a form of which the characteristic letter is *h* is more commonly met with. The future made with *gā* or *gan* extends over all the north of India from the Panjab to Bihar. In the west it is the only form, but its use becomes more and more rare as we go eastwards, so that in Bihar it is only met in sporadic instances.

The archaic nature of Braj Bhākhā is well illustrated by the occasional retention of a neuter gender. In most of the dialects of northern India this gender has nearly altogether disappeared,—nouns, which in former days were neuter, having as a rule become masculine. In Braj Bhākhā, however, it is occasionally preserved. For instance, the infinitive was originally a neuter, hence, in Braj Bhākhā we have not only the usual masculine form, e.g., *mār'nan* (Hindōstānī, *mār'nā*), to strike, but also, and more usually, the neuter form *mār'naū*. In the rural dialects this retention of the neuter is more widely spread than in the Braj Bhākhā of literature; for instance, we have the neuter word *sōnaū* or *sōnō*, gold; and even a neuter adjective in phrases like *ap'nāū* (or *ap'nō*) *dhan*, his own wealth.

I have said above that Braj Bhākhā generally prefers the termination *an* to the *ā* of Hindōstānī. Towards the east of the area in which the dialect is spoken, there is a tendency to pronounce this *an* as *ō*, after the Kanaujī fashion. I shall, henceforth, treat these terminations *an* and *ō* as convertible terms. The standard Braj of Muttra, the Doab, and Rohilkhand, does not use this *an* termination for nouns' substantives. In the case of these it takes the termination *ā*, not *an*. Thus, *ghōṛā*, not *ghōṛan*, a horse. The oblique form singular and the nominative plural of these nouns ends in *ē*, also as in Hindōstānī. As we go south of Muttra, however, we find these nouns ending in *an* or *ō*, and, moreover, the oblique form singular and the nominative plural ends in *ā*, not *ē*,—an idiom which is borrowed from Rājasthānī. Adjectives (including genitives and participles), on the other hand, universally end in *an* or *ō*. Thus, standard Braj, *ghōṛē-kan*, southern Braj, *ghōṛā-kan*, of a horse; *bhalan*, good; *chalyan*, gone. Besides *aū*, corresponding to the Hindōstānī *ā*, nouns have an oblique plural in *nī* or *n*, as in *ghōṛan-kāū*, or *ghōṛanī-kāū*, of horses.

The pronouns show many divergences from standard Hindostani. These will be described later on when dealing with the grammar. Here it will suffice to draw attention to the frequent use of the word *haū* meaning I.

As regards verbs the present tense of the auxiliary does not differ materially from Hindostani, but this is not the case with the past tense which is *lau* or *lutau* not *tha* (I) was.

In the active verb the present participle ends in *tu* or *t* (e.g. *maratu* or *'marat* striking) not in *ta* as in the Hindostani *mar ta*. The past participle of standard Bija is very characteristic. It ends in *yau* as in *mar yau* struck. As we go eastwards there is a tendency to drop the *y* so that we have forms like *chatau clalo*. On the other hand to the south the *y* is inserted in adjectives which are not participles so that we have words like *achyan* good *tilayan* you. The *y* which properly belongs only to the past participle is a survival of an old Sanskrit. The stages may be represented as follows — Sanskrit *maritalah* Prākrit *mūdaḥ ma iao mūtau* Bija *mar yau*.

The tense which in Hindostani is often called the 101st and is usually employed as a present subjunctive is in reality an old present indicative the meaning of which has been specialised. In Bija Bhakha it is quite common to find it used in its original meaning of a present indicative. When it is desired to define the meaning of this tense so as to make it a present definite this is done by adding to it the present tense of the verb substantive. Thus *haū maraū haū* I am striking *t: mara la* thou art striking. Another form of the present definite is made with the present participle as in ordinary Hindostani. Similarly the imperfect tense is made with the present participle but in some parts of the Bija Bhakha area we find another set of forms of the imperfect made by adding the past tense of the verb substantive to what is usually identified as the third person singular of the simple present for all persons and numbers. Thus *marai lau* I thou or he was striking *marai le* we you they were striking.

The future tense of Bija Bhakha may be formed by adding *gau* to the simple present thus *naraū gau* thus following Hindostani. The more usual method is however to add *ih* or *aih* to the root and then to suffix the same terminations as those of the simple present. Thus *marihāū* I shall strike. This tense is derived directly from the ancient Sanskrit. The steps are Sanskrit *marishyaṇi* Prākrit *marissam: marisham: marihāū* Bija Bhakha *marihāū*. It is thus seen that the Bija Bhakha future is identical with the latest form of the Prākrit future.

Bija Bhakha has a long and illustrious roll of authors. The earliest work with which I am acquainted is the Pithuraj Rasau of Chand Baidai. Chand states himself that he was born at Lahore and he was the most famous of the Rajput bards. Nevertheless he wrote neither in Panjab nor in Rajasthan but in an old form of Bija Bhakha. He was the court poet of Pithuraj Churahi of Delhi the last of the great Hindu monarchs who was conquered and slain by the Muhammadan invaders under Shahabuddin in the year 1192 A.D. In the Pithuraj Rasau Chand celebrates his master's exploits. These took place mainly in the middle Doab and the north of Rajputana and Bundelkhand so that the employment

I say usually dnt f d but the dent feat on srot n my op n e ect I look pen as a old loc t e of a erb noun on t ling f us a a /a e I thou or lo was o st kg (cf Engls ast l n) An exactly sm in dom sfo nd n tlo M al d n et of BIA

of Bīj Bhākhā is not surprising. The language is so old that parts of it are actually pure Pāli. Unfortunately the value of the work either as a historical document or for linguistic study is discounted by the fact that grave doubts exist as to its genuineness. It is in any case certain that it contains copious interpolations. The poem has not yet been critically edited in its entirety but the Nigūṇ Prachīna Sābhā of Benares has undertaken the task and a good edition is now (1912) becoming available to students.

During the fifteenth century there was current in northern India a system of devotion and worship founded by a learned Brahmin whose date is uncertain. The incarnation of the deity which was principally local was that of Kṛṣṇa conjointly with that of his spouse Rādhā. Vishnu was worshipped by Brahmins only and his teaching was not promulgated as a popular religion—his followers were a select few. At the end of the fifteenth century a Tailāṅga Brahmin named Vallabhacharya changed all this by popularising the cult of Rādhā Kṛṣṇa and introducing it to the mass of the people. The faith centred round Māthura—in other words the Bīj Mandir—the scene of the sports of the youthful Kṛṣṇa and of his amours with Rādhā and the other maidens of Gokul. Here Vallabhacharya finally settled. He left eight famous pupils who are collectively known as the Asht Chhṛp. The most conspicuous of them were Vithalnāth and Sudāsa. These eight disciples began to settle in the country hallowed by their traditions and became founders of the illustrious colony of Gokulāsthā Goswīs filling all the Dorā with the music of their songs. They employed the Bīj Bhākhā directly as the medium of their verse and since then time just as Vālidhā has become the language first of the Gestes of Rām and secondly of all north Indian Epic poetry so Bīj Bhākhā has ever since remained the one suitable vehicle for the praise of Kṛṣṇa and his divine mistress. The shrī Chhṛp had many pupils and many imitators several of whom have displayed signal command over language and have succeeded admirably in composing the *padas* which are characteristic of their style—short metric love songs in which the love of Kṛṣṇa for Rādhā is compared to the love of the Supreme Deity for the human soul. The graceful diction and at the same time the passionate yearning of some of these hymns have not often been surpassed.

The greatest of all this group was undoubtedly Sudāsa (flourished 1550). He was a son of a court singer to the Emperor Akbar and was blind—the youngest of seven brothers of whom six had been killed in brave fighting for the independence of Hindustan. He was a voluminous writer and his fame chiefly rests upon his well known *Sursagar* a collection of stanzas extending to something like 60 000 lines. He justly holds a high place in the ranks of Indian literature. He excelled in all styles. He could if occasion required be more of some than the Sphur and in the next verse be as clear as a ray of light. Other writers may have equalled him in some particular quality (in his special line) he combined the best qualities of all. To European taste there is too much sameness in his narrative style—a sweet evenness it is true—to allow him to claim all that Indian devotees would render to him. The blind bard of Māthura was a great poet, but nowhere does he reach to that high nobility of thought which illumines all that his great rival Tulsīdas of Audd has written.

To give a list of Sui-dās's successors and imitators would be unprofitable, and to describe their work at any length would occupy too much space. I content myself with referring to Nabha-das (fl. 1600), originally a Dām by caste, the author of the *Bhāṭī-mālā*, a collection of legends about the great Vaiṣṇava reformers, from which some historical matter may be extracted. Other famous writers in Braj Bhākha are Devī Datt (early 17th century) of Mainpurī, who has a great reputation amongst Indian scholars and Bihārī Lal (fl. 1660), the author of the incomparable *Sat-sar*, or seven hundred couplets in what is some of the dullest and most ingenious verse that was ever written. The *Sat-sar* has aptly been described as the despoil of translators and the mine of commentators. The ease with which its author inevitably uses the right word in the right place makes translation almost impossible, and the compressed nature of his style,—each couplet being in itself a completely finished miniature,—gives rise to difficulties that afford an irresistible temptation to scholars who are learned men without being poets, and who love to hide what is obscure in the still deeper darkness of paraphrase and commentary.

#### AUTHORITIES

The first recognition of Braj Bhākha as a distinct dialect with which I am acquainted is Lallu Lal's grammar mentioned below, which was published in 1811. The early Jesuit Missionaries do not seem to have been acquainted with it, nor is it mentioned in old collections of language specimens such as the *Sprachmeister*. In the following list I mention only those grammars and other aids to the student which deal directly with the dialect. Full information regarding other works in Braj Bhākha will be found in the general bibliography of Western Hindi.

The only translation of the Scriptures into Braj Bhākha with which I am acquainted is the 'Braj' version of the New Testament by the Serampore Missionaries (Coley and Chamberlain 1818—1833).

#### GRAMMARS, DICTIONARIES AND READING BOOKS

- LALLU LAL — *General principles of Inflection and Conjugation in the Braj Bhākha or the Language spoken in the country of Brāj, in the District of Gokhūr & the Dominion of the Raja of Bhurtpoor as also in the extensive countries of Bueswara, Bhudawar, Unter Bed and Boondelkhund*. Composed by Shree Lallu Lal Kūb Bhaḥ, ha Moonshee : : the College of Fort William. Calcutta 1811.
- GARCIN DE TASSY — *Anecdote relative au Braj Bhākha, traduite de l'Hindustani*. *Journal Asiatique* xi (1827) p. 298.
- GARCIN DE TASSY — *Éruditions de la langue Hindoue*. Paris 1847.
- GARCIN DE TASSY — *Hen li Hindui Muntakhabat*. *Ohrésthomathie Hen li et Hindue à l'usage des Élèves de l'École spéciale des Langues Orientales Vivantes* pres la Bibliothèque Nationale. Paris 1849.
- GARCIN DE TASSY — *Tableau de Kalyug ou de l'Age du Fer, par Vischnu Das traduit de l'Hindoui*. *Journal Asiatique*, iv xix (1852) p. 551.
- PRICE, W — *Selections Hindes and Hindoostanee to which are prefixed the rudiments of Hindes and Brāj Bhākha Grammar*. Calcutta 1827 2nd Edition 1830.
- BALLANTYNE J R — *Hindis an l Braj Bhākha Grammar*. London 1839 2nd Edition 1868.
- BALLANTYNE, J R — *Grammar of the Hindustani Language with brief Notices of the Braj and Dakhani dialects*. London, 1842.
- BATE, J D — *A Dictionary of the Hindes Language*. Benares 1875. Contains many Braj Bhākha forms.
- KELLOGG REV S H D D L L D, — *A Grammar of the Hindis Language, in which are treated the High Hindi, Brāj, etc with copious philological Notes*. 1st edition 1876, 2nd edition London 1893.
- 'ARTA' — *Hindis Grammar : : Hindi and English in which is treated the Braj Dialect with illustrations from the Rāmāy* : : by Arva. Benares. No date.

A skeleton grammar of the Braj Bhāṣā dialect is given below. In writing it, I have presumed that the reader is acquainted with the principles of standard Hindostānī. The following additional information will be found of use. For the sake of completeness much is a repetition of matter in the preceding pages.

## Grammar

In many parts of the Braj Bhāṣā area, especially to the east and south-east, near the Bhāṇu country, the letter *ṛ* when it precedes a consonant is often elided, and the following consonant is then doubled. Examples are *maddu* for *maṛḍ*, *man* . *majjan*, for *maṛ jau*, die (imperative), *matṭh*, for *maṛ at hū*, I am dying, *naulannu sū*, for *naul'anu sū* to the servants (after a verb of crying). In Aligarh we meet a similar elision of *j* in *bhed dayau*, for *bhej dayau*, he sent.

The sound of the letter *w* is very indefinite. It is often pronounced as *b*. Thus, the word for 'he' is as often *bo* as *wo*. The true sound is really something between the two letters. The letter *w* often becomes *m*, especially after a long vowel. Examples are *mahā* (or *bhā*) for *wahā*, there, *charamatu ai*, is graving, *amatū ai*, is coming, *manāman*, to celebrate, *jamē*, they may go, *romati*, she (was) weeping, *ḍaman*, fifty two.

Aspirates are very loosely dealt with. They are quite frequently dropped in the verb substantive. Thus in Aligarh, we have *ā*, I am, *e*, thou art, *he* is, *ē*, we are, they are, *au*, you are, *o* he was. So, we have *kat* for *hath*, a hand. *II* is moved in its position in *bhā* for *wahā*, there, *bhant*, for *bahut*, much, and *kulaph*, for *quf*, a bolt.

In Aligarh we have *ly* changed to *ch* in *chō*, for *lyō*, why.

Except in the Braj Mandal and the adjacent country, the diphthong *au*, which is so characteristic of Braj Bhāṣā, is very commonly changed to *o*. In fact, over the whole area these two letters may be looked upon as mutually convertible. Thus, *chalyau* or *chalo*, he went.

Attention has already been drawn to the fact that in Braj Bhāṣā, strong masculine adjectives (including genitives and participle) of a base, end in *au*, as in *bhalau*, good, *ghar lau*, of the house, *chalyau*, gone. In the Braj of the Braj Mandal, and of the country to its north and east this is not the case with substantives. These end in *ā*, as in Hindostānī. Substantives end in *au* or *o* only in the south country bordering on Rajputana. In the same part of the country, these substantives form their oblique-singulars in *a* and then oblique plurals in *ā*, and we meet sporadic instances of this further north. Thus even in Muttra we find *thorē dīnā pachhe*, after a few days, in which *dīnā* is used instead of the regular Braj Bhāṣā form *dīnan*. These oblique forms in *ā* and *ā* are no doubt due to the influence of Rājasthānī. Generally these nouns have their singular oblique form and their nominative plural in *ai* or *i*, and then oblique plurals in *an* or *ani*. Thus, *ghorai*, a horse, *ghorai lau* or *ghorē lau*, of a horse, *ghorai* or *ghore* horses, *ghoran lau* or *ghorani kan*, of horses. There is one important group of exceptions. Nouns of relationship even when their nominatives end in *a*, have the Rājasthānī oblique forms everywhere. Thus in Muttra we have *do chhōia* (not *chhōie*), two sons, again, *lok'ie beta ne*, by the younger son.

The letter *e* added to a noun gives the force of the indefinite article (compare the Persian idiom). Thus, *jane lau*, of a certain man, *nauk'ie* (Muttra), a servant.

There is the usual locative in *e*, which is found all over northern India, as in *ghai e*, in a house. There is also an instrumental in *o* or *ô*, as in *bhukho* or *bhukhō*, (I die) of hunger.

The postposition of the case of the agent is usually *nẽ* or *nã*. Occasionally we meet the form *nu*, as in *tum nu maik'mañ la: e* (Ahgarh) you have given a feast. This postposition is the origin of another instrumental case in *n*, *ni*, or *nu*, according to locality. Thus *bhukhan*, *bhukham*, or *bhukhanu* by hunger. This instrumental in *an* has become confused with the oblique plural in *an* which has in altogether different derivation, and hence an *i* or a *u* is often suffixed to this oblique plural form which has no business to be there. Thus, besides *ghoran* we have *ghorani*, and besides *gharan*, we have *ghai annu*. Similarly we meet *majmanu la*, of servants, *kame:enu lā̃*, to workers, and many other such forms.

Now and then we meet with instances of other old case forms such as *ajaj* (Ahgarh), the accusative dative of *aja* a king. So we have the termination *n* added to the nominative of weak *a* bases as in *ghai n* for *ghai* a house. Indeed this termination is often used in the oblique cases as well, where, however, its derivation is different.

There are several instances of the survival of the neuter gender. These have been dealt with *ante* on p. 72 and need not be again discussed.

Adjectives which end in *au* often follow, in the south the example of the past participle, and insert a *y*. Thus *aci hyau*, good, *meiyau* my, *tihaiyau* your.

The accusative dative of the personal pronouns often takes the forms *moē toe*, and *waē*, in different varieties of spelling. The final *e* of these forms is very loosely attached to the base, so that, when emphatic particles are added they are inserted between the two. Thus *mo n e*, me also. In Ahgarh and East Agra there is a peculiar form of the personal pronoun of the third person *vir*, *gu* or *gwa* he, that, oblique singular *gwa*. Nominative plural *gice* oblique plural *guni*. Connected with it is *gwã* or *ngwa*, there. Another demonstrative pronoun which we meet is nearly the same in form as the relative pronoun. In Ahgarh and the east it takes the form *ji*, and means 'this'. To the south it takes the form *je* and means 'that'. Similarly we have words like *jhā̃* meaning 'here' or 'there' according to locality and *jab*, the equivalent of *tab*, then, besides meaning 'when'.

I have already mentioned the way in which, in some localities, the initial *h* of the auxiliary verb is dropped. Here I may also draw attention to the following forms found in the Doab. *Ni h̃*=I am not. *Hai* is used for *h̃car*, having been, and *haiu e*, a nearly pure Kanjuri form, for 'he is'. In the definite present when the *h* of the verb substantive is elided, the latter is sometimes combined with the present participle, as in *mai tū̃*, for *mai at h̃ū̃*, I am dying. This may be further contracted in the east to *matū̃*.

The tense which in ordinary Hindostani is commonly used in the sense of a present conjunctive is, in Brāj Bhākha, quite commonly employed in its original meaning as a simple present. Thus *mai aū̃*, I strike as well as 'I may strike'. When the verb substantive is appended to this tense we get another form of the definite present, as in *mai aū̃ haĩ*, I am striking.

Another method of making a definite present and an imperfect is to take a verbal noun in *ai* or *e* and to append to it the appropriate auxiliary. Thus *marai haū* or *marai laū* I am striking *marai h i ai marai laū* I was striking. The *marai* remains unchanged through all numbers and persons.

Attention has been drawn on pp 69 and ff to the fact that the *y* of the past participle is commonly dropped in the east as we approach Kharwar.

As regards idiom we have to note that the agent case is often used with the past tenses of intransitive verbs. Thus (Muttā) *lol se betā ne chalyā* the younger son went away. This is of course quite contrary to the use of standard Hindostani but is justified by the practice of Sanskrit. The verb is to be considered as impersonal and the above sentence is literally 'it was gone by the younger son'. In Sanskrit it would be *lagā na pū tī ena chalitam*.

Note also how the past tense of verbs of saying and the like is put in the feminine to agree with *bat* understood. Thus *lalī* he said literally 'the word (*bat*) was said by him'.

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**BRAJ BHĀKHĀ SKELETON GRAMMAR.**

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## BEAJ BHĀKHĀ SKELETON GRAMMAR

## I—DECLENSION

	Masculine		Feminine	
	Strong	Weak	Strong	Weak
Sing				
Nom	ghara a house	ghar ghara a house	na a woman	bat a word
Obl	ghara ghara gha a	ghar ghara	na	bat
Plur				
Nom	ghara ghara ghara ghara ghara	ghar ghara	a draya	bata
Obl	gharaū oho a gharaū gharaū ghara	gharaū gharaū gharaū gharaū	na yan aryan aryan nara	ba au bata batan

## Postpositions—

Agent ne naŋ

Acc Dat Lu ku Lau laŋ lō

Abbl Instr e eŋ te te

G n Lau obl m vo Lo fem i

Loc ne ma pa tau

Adjectives an as a ordinary We are Hind etc pt that strong masculine forms end in a as end of a with an oblique form in a or ū and that the plural masculine ends in e ū a or a

## PRONOUNS

	I	Thou	He that	Th e	Who	That	Who <sup>o</sup>	What?
Sing								
Nom	ma lau ā	tu ta tas	we wai wai	yaŋ yaŋ	ja ju	so t un	lō lau laun	laka ka
Obl	me may mei mai	to tui tai t ā	we wa wai	se ya yaŋ	j ja yaŋ	t e tu t	l e la laŋ	laka
Acc								
Dat	mai mai me may mei mo	toŋ tai to toy te to	ai wa wai wa	yaŋ yaŋ se	jaŋ jaŋ j jaŋ	tah ta ta t a	laŋ ka lau l se	laka
G n	na au n ryan	t au teryau			ju	tu u		
Plur								
Nom	lau	tun	u wa	ye ya	ju	so te	lo la	
Obl	lau lau au lauau lauau	tun tun/au	u n u lau au au lauau	n n n lau	j lau j n	t t t lau	l lauau l	
Acc								
Dat	laua	tunla	uŋa uŋa	uŋa la	j nla	t la	l nla	
Gen	laua au laua you	tunla au tunla you t lauau t lauau						

In all the above except in the first and second persons the plural can be used for the singular. In the paradigm of he that / often substituted for we. Thus he that he is. Similarly in the j substituted for the plural. Thus jaŋ j j jaŋ ay Any one / of the o lay obl laun Anything / laŋla which is not changed in the oblique form. Self au au au au

## II.—CONJUGATION—A. Auxiliary Verbs and Verbs Substantive

Present, I am

	Sing	Plur
1	hañ	hañ
2	hai	hañ
3	hai	hañ

Past, I was Sing *mañ hañ ho*, fem *hi* plur *mañ hañ* or *hañ hañ* fem *hi* Wo also meet the Kannari form *hañ hañ*, *hañ hañ* Neither of these changes for pers 1

**B Active Verb**—Infinitive *mañ hañ* or *mañ hañ* obl *mañ hañ* or *mañ hañ*, or *mañ hañ* or *mañ hañ* obl *mañ hañ* or *hañ*, to strike  
For *mañ hañ*, we have often *mañ hañ*

Present Participle, *mañ hañ*, striking

Past Participle, *mañ hañ*, struck

Conjunctive Participle *mañ hañ*, *mañ hañ*, *mañ hañ*, having struck The final *ñ* in all these words (except *hañ*) is sometimes omitted  
Sometimes we find *hañ* instead of *hañ*

Present Indicative or Subjunctive, I strike, or I may strike			Future I shall strike	
	Sing	Plur	Sing	Plur
1	<i>mañ hañ</i> , <i>mañ hañ</i>	<i>mañ hañ</i> , <i>mañ hañ</i>	<i>mañ hañ</i> , <i>mañ hañ</i> <i>mañ hañ</i>	<i>mañ hañ</i> , <i>mañ hañ</i> , <i>mañ hañ</i>
2	<i>mañ hañ</i> , <i>mañ hañ</i>	<i>mañ hañ</i> , <i>mañ hañ</i>	<i>mañ hañ</i> , <i>mañ hañ</i> , <i>mañ hañ</i>	<i>mañ hañ</i> , <i>mañ hañ</i> , <i>mañ hañ</i>
3	<i>mañ hañ</i> , <i>mañ hañ</i>	<i>mañ hañ</i> , <i>mañ hañ</i>	<i>mañ hañ</i> , <i>mañ hañ</i> , <i>mañ hañ</i>	<i>mañ hañ</i> , <i>mañ hañ</i> , <i>mañ hañ</i>

Imperative, *mañ hañ*, *mañ hañ*, strike thou, *mañ hañ*, strike ye, *mañ hañ*, *mañ hañ*, be good enough to strike

Other tenses are formed on the analogy of Indicative Hindi See, however Borrowed Tense below

**C Irregular Verbs** These are—

*hañ hañ*, to become Infinitive, *hañ hañ* or *hañ hañ* past participle, *hañ hañ* (masc obl *hañ hañ* or *hañ hañ* fem *hañ hañ* or *hañ hañ*), conj part, *hañ hañ*, *hañ hañ*, etc., present, *hañ hañ*, etc., future, *hañ hañ* *hañ hañ* *hañ hañ* etc The last is regular, except that the 2nd pl future may be *hañ hañ*, and the past participle is occasionally *hañ hañ*

*hañ hañ*, to give Infinitive *hañ hañ* or *hañ hañ* past participle, *hañ hañ* or *hañ hañ* (masc obl *hañ hañ* or *hañ hañ* fem *hañ hañ* or *hañ hañ*), pres *hañ hañ*, etc., future, *hañ hañ*, *hañ hañ*, etc

*hañ hañ*, to take Lal e *hañ hañ*, substituting *hañ hañ* for *hañ hañ*

*hañ hañ*, to appoint Past participle, *hañ hañ* (masc obl *hañ hañ*, *hañ hañ* fem *hañ hañ*, *hañ hañ*)

*hañ hañ*, to do Infinitive, optionally *hañ hañ* past part *hañ hañ*, *hañ hañ* or *hañ hañ* conj part, *hañ hañ* or *hañ hañ* future, *hañ hañ* or *hañ hañ*

*hañ hañ*, to go Past participle, *hañ hañ* (masc obl *hañ hañ* or *hañ hañ* fem *hañ hañ* or *hañ hañ*)

**D Passive**—This is usually formed as in standard Hindi by compounding the past participle with *hañ hañ* A passive is sometimes formed by adding *hañ hañ* to the root Thus *mañ hañ*, he is being beaten

**E Borrowed Tense**—Braj Bhasha sometimes uses the Rājasthānī method of forming a definite present, by adding the verb substantive to the simple present instead of the present participle. Thus instead of *mañ hañ hañ*, etc, I am striking, we may have,—

	Sing	Plur
1	<i>mañ hañ hañ</i>	<i>mañ hañ hañ</i>
2	<i>mañ hañ hañ</i>	<i>mañ hañ hañ</i>
3	<i>mañ hañ hañ</i>	<i>mañ hañ hañ</i>

**F Causal Verb**—This is formed by adding *hañ hañ* for the causal and *hañ hañ* or *hañ hañ* for the double causal Thus, *hañ hañ hañ*, to go, *hañ hañ hañ hañ*, to cause to go, *hañ hañ hañ hañ* or *hañ hañ hañ hañ*, to cause to cause to go. Sometimes *hañ hañ* is shortened to *hañ hañ* Thus, *mañ hañ hañ* or *mañ hañ hañ*, he causes to be full In the past participle, the final *hañ hañ* is often omitted Thus *hañ hañ hañ* (for *hañ hañ hañ hañ*), he called

## KANAUJI

Kanauji takes its name from the city of Kanauj which is situated on the bank of the river Ganges in the modern district of Farrukhabad. That city is one of the most ancient in India under the name of Kanya kubja (the Canogya of classical geography) it is celebrated in Sanskrit literature as early as the Ramayana and the earlier Arab geographers describe it as the chief city of India. In the middle of the 5th century A.D. it fell into the hands of the Rathor Rajputs. The fifth monarch of this dynasty was Jaiachand who is a prominent figure in the Rajput epic of Chhand Baidai and in the Alha Udai cycle described under the head of Bundeli. In 1193-94 Jaiachand was defeated and slain by the Mussalmans, and Kanauji became a portion of the Muhammadan Empire of India. Throughout its history the city also gave its name to its dependencies and to the surrounding district, and Kanauji therefore means literally the dialect of the old kingdom of Kanauj.

At the present day Kanauji is spoken in its greatest purity in the Doab districts of Etawah and Farrukhabad and north of the Ganges in Shahjahanpur. It is also found in Cawnpore and Hardoi, but in the latter district it is more or less mixed (according to locality) with the Awadhi dialect of Eastern Hindi spoken to its east and in the former it shows signs of the influence not only of Awadhi but of Bundeli. North of Shahjahanpur, in Pilibhit we also find Kanauji but here it is mixed with Brij Bhakhi.

Kanauji is bounded on the west and north west by Brij Bhakhi and on the south by Bundeli. Both of these are, like Kanauji, dialects of Western Hindi. On its east and north east it has the Awadhi dialect of Eastern Hindi.

The area over which Kanauji is spoken is not a large one, and near the borders it is influenced by neighbouring dialects. In the tract in which pure Kanauji is spoken there are few variations. The only important one is that north of the Ganges and in Cawnpore, there is a tendency to add a short *i* to a word ending in a consonant. Thus *deti* (misc) not *det*, giving *bad-i* not *bad* after. I have already said that in Cawnpore and Hardoi the dialect is mixed. This is specially the case in Eastern Hardoi (in the Tehsil of Sandila), where it is difficult to say whether the language is Awadhi or Kanauji. The same is the case in Cawnpore and in that district in the tract on the bank of the Jamuna opposite the district of Hamirpur the language is so influenced by the Bundeli of the latter district that it has a special name of its own Tirhari or the language of the river bank. There is also a Tirhari spoken on the opposite (southern) bank of the Jamuna which has been described under the head of Awadhi.

Number of Speakers

The number of speakers of Kanauji is reported to be as follows —

Name of District  
Farrukhabad  
Etawah

Number of speakers  
712 500  
351 000

Carried over

1 063 500

Number given for Etawah is probably too small

Name of District	Brought forward	Number of speakers
Hardoi (except Sandila)	.	1 063 500
Shahjahanpur	.	880 500
Pilibhit	.	825 000
		432 500
		<hr/> 3 201 500
Mixed dialects—		
Cawnpore Kanauji		1 090 000
Cawnpore Tikh r	.	40 000
Hardoi (Sandila)		100 000
		<hr/> 1 280 000
	TOTAL	<hr/> 4 481 500

As a literary language Kanauji has been overshadowed by its more powerful neighbour Braj Bhakha. The district in the Kanauji area which has produced the most famous authors is Hardoi, where the towns of Pihani and Bilgram, especially the latter, were the homes of many distinguished writers. Most of these were Muslims, and wrote in Arabic and Persian, but Hindu and Muhammadan writers in the vernacular were not wanting.

The town of Tikmapur or Ikhwanpur is in the district of Cawnpore. Here, in the middle of the 17th century, flourished four celebrated brothers, Chintamani Tripathi, Matiram Tripathi, Bhukhar Tripathi, and Nalkanath Tripathi. They were voluminous authors, and the reputation of their learning and poetic powers has survived to the present day.

The only work dealing with Kanauji which I have seen is Mr Kellogg's Hindi grammar. The Serampore Missionaries published a version of the New Testament in Kanauji in the year 1821. The dialect employed differs considerably from that illustrated in the following pages.

As elsewhere stated, Kanauji differs but slightly from Braj Bhakha. It prefers the termination *o* to the *au* of that dialect. *O*, however, also occurs in some forms of Braj Bhakha. Both dialects are fond of adding *u* to the end of nouns which in ordinary Hindostani terminate in a consonant. This is, perhaps, more common in Kanauji, which also north of the Ganges, sometimes puts *r* instead of *u*.

With reference to the accompanying skeleton grammar of Kanauji the following additional facts may be noted—

As in other dialects there is a tendency to drop *h* between two vowels. Thus, 'I will say' is *lakhāũ* for *lakhahũ*.

Strong masculine adjectives (including the genitive case and participles), which in Standard Hindi end in *a*, in Kanauji end in *o*. Thus Hindi *chhota*, Kanauji *chhoto*, small. Strong masculine substantives, however, end in *a*, and this *a* is in some cases (mostly nouns of relationship) not changed to *e* in the oblique singular. Thus, *laaila*, a son, *laaila lo* (not *laile lo*), of a son.

Weak masculine adjectives, which in Hindi end in a silent consonant, in Kanauji optionally end in *u*. Thus Hindi *ghar*, Kanauji *ghar* or *gharu*, a house. This termination *u* is optionally retained in the oblique singular, as *ghar lo* or *gharu lo*, of a house.

As regards Demonstrative Pronouns, these are, in Standard Hindi, *wah* and *yah*, and in Bundeli *bo* and *jo*. Kanauri fluctuates between the two forms. We have *wahu* as well as *baū*, he, that, and *yahu* as well as *jan*, this.

We sometimes find the past tense of a *neuter* verb used impersonally with the subject in the agent case. Thus *laūka ne chālo gao* by the son it was gone away, *īc*, the son went away. This is, of course opposed to the rules of Standard Hindi. Note how verbs of saying, asking, etc. are used in the *feminine* of the past tense, agreeing with *bat* understood. Thus *us ne Iahi*, he said, *us ne puchhi*, he asked.

The past tenses of *dena*, *lena* and *jana* are, as in Bundeli, *dao*, *lao gao*. The past tense of the verb substantive is *īahō*, *hato*, or *tho*. In Bundeli it is *īāhō*, *hato*, or *to*, and in Braj Bhabha, *īahāū*, *hutan*, or *han*.

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	Masculine		Feminine	
	Strong	Weak	Strong	Weak
Sing Nom	ghārā, a house	ghar a ghāra a house	maṛi, a woman	bat, a word
Obl	ghāra ghāre	ghār, ghāru	maṛi	bat
Plur Nom	ghāra, ghārē	ghār, ghāru	maṛi	batē
Obl	ghāran	ghāran, ghāran, ghāranu	maṛin	batan

## Postpositions—

Agent, aḥ

Acc-Dat, la, lā

Abl-Instr, eḥ, eti, ena, eḥ, eḥ, laṛi, laṛi-ke

Gen, lo (ohl lo), fan la

Loc, mē, maṛi, mā, mō, paṛi, lō

To form the plural, *hwa* or *hwaṛi* is sometimes added to both nouns and pronounsThe oblique plural is sometimes used in the sense of the singular. Thus, *judā dāman lo*, of great value. We sometimes meet an instrumental singular in *ḍ* or *en*, as in *ḍāḥḥō* or *ḍāḥḥan*, by hunger, and a locative in *ē*, as *ghārē*, in a houseAdjectives as in ordinary Hindi, except that strong masculine forms end in *o* instead of *a*

## PRONOUNS

	I	Thou	He, that	This	Who	That	Who?	What?	Anyone
Sing Nom	maṛ	tū	waḥu, waḥi, wāḥi, waḥi, waḥi, waḥi	yaḥu, yaḥi, yāḥu, yaḥi, yaḥi, yaḥi	janu, janu, jo	tanu, tanu, tō	kaṇu, kaṇu, kō	laḥa, la	lāḥ, lāḥ, kaṇu
Obl	mō	tō	waḥi, waḥi, waḥi, waḥi, waḥi, waḥi	yaḥi, yaḥi, yaḥi, yaḥi, yaḥi, yaḥi	janu, janu, jo	tanu, tanu, tō	kaṇu, kaṇu, kō	laḥa, la	lāḥ, lāḥ, kaṇu
Acc-Dat	maḥi	taḥi	waḥi, waḥi, waḥi, waḥi, waḥi, waḥi	yaḥi, yaḥi, yaḥi, yaḥi, yaḥi, yaḥi	janu, janu, jo	tanu, tanu, tō	kaṇu, kaṇu, kō	laḥa, la	lāḥ, lāḥ, kaṇu
Gen	maḥo	tāḥo	waḥi, waḥi, waḥi, waḥi, waḥi, waḥi	yaḥi, yaḥi, yaḥi, yaḥi, yaḥi, yaḥi	janu, janu, jo	tanu, tanu, tō	kaṇu, kaṇu, kō	laḥa, la	lāḥ, lāḥ, kaṇu
Plur Nom	ham	tum	waḥi, waḥi, waḥi, waḥi, waḥi, waḥi	yaḥi, yaḥi, yaḥi, yaḥi, yaḥi, yaḥi	janu, janu, jo	tanu, tanu, tō	kaṇu, kaṇu, kō	laḥa, la	lāḥ, lāḥ, kaṇu
Obl	ham	tum	waḥi, waḥi, waḥi, waḥi, waḥi, waḥi	yaḥi, yaḥi, yaḥi, yaḥi, yaḥi, yaḥi	janu, janu, jo	tanu, tanu, tō	kaṇu, kaṇu, kō	laḥa, la	lāḥ, lāḥ, kaṇu
Acc-Dat	hamē, hamē, hamē, hamē, hamē, hamē	tumē, tumē, tumē, tumē, tumē, tumē	waḥi, waḥi, waḥi, waḥi, waḥi, waḥi	yaḥi, yaḥi, yaḥi, yaḥi, yaḥi, yaḥi	janu, janu, jo	tanu, tanu, tō	kaṇu, kaṇu, kō	laḥa, la	lāḥ, lāḥ, kaṇu
Gen	hamō	tumō	waḥi, waḥi, waḥi, waḥi, waḥi, waḥi	yaḥi, yaḥi, yaḥi, yaḥi, yaḥi, yaḥi	janu, janu, jo	tanu, tanu, tō	kaṇu, kaṇu, kō	laḥa, la	lāḥ, lāḥ, kaṇu

To any of these plurals *hwa* or *hwaṛi* may be added. Thus, *ham hwa*, we 'Anything' in *laḥḥi* or *laḥḥi*, indistinguishable

In the personal pronouns, the plural is often used in the sense of the singular

The Reflexive Pronoun is *ap* or *api* genitive *apan*, *apanu*, or *ap'o*

## II—CONJUGATION. A Auxiliary Verbs, and Verbs Substantive—

Present, I am

	Sing	Plur
1	hē	haṛ, haṛ gē
2	hai, hai go	hē, hē gē
3	hai, hai gē	haṛ, haṛ-gē

Past, I was. *Thō* or *hato*, from *thi* or *hati*. Plur, *thē* or *hathē*, from *thi* or *hati*. Or *waṛ* *waṛō*, etc, like *maṛō*, below

## B Active Verb—

Infinitive,—*maṛan*, *maṛan*, *maṛāno*, or *maṛiḥō* (obl *maṛiḥē*), to strikePresent Participle,—*maṛat* or *maṛatin*, strikingPast Participle,—*maṛō*, struckConjunctive Participle,—*maṛi* *lō* or *maṛi* *hē*, having struck

Present Indicative and Subjunctive I strike or I may strike

Future, I shall strike

	Sing	Plur	Sing	Plur
1	maṛō, maṛō	maṛē	maṛiḥō, maṛiḥō, maṛiḥē, maṛiḥē	maṛiḥāṛ, maṛiḥē
2	maṛiḥē	maṛō	maṛiḥai, maṛiḥo	maṛiḥē, maṛiḥē
3	maṛiḥē	maṛiḥē	maṛiḥai, maṛiḥē	maṛiḥāṛ, maṛiḥē

Imperative,—sing *maṛ* plur *maṛo*, respectful, *maṛiḥō*, *maṛiḥē*. Other tenses are formed on the analogy of *maṛ* *maṛiḥō*, *maṛiḥē*, *maṛiḥai*, *maṛiḥē*

## C Irregular Verbs. These are,—

*den*, to become. Past participle, *ḍayō* or *ḍāḥō*. Other forms regular  
*dēn*, to give, and *ḍēn*, to take. Past participles, *daḥ* and *ḍaḥ*, respectively. Other forms regular  
*jan*, to go. Past participle, *gaḥō* or *gaḥ*  
*kaṛan*, to do, and *maṛan*, to do, are usually regular. The *past* participle, *kaṛō* and *maṛō*

D and E—The pronoun is formed as in *maṛiḥō* *maṛiḥē*. So also, *hō* (that direct), *kaṇu* occasionally borrows its definite present *lōḥa* *lāḥḥi*

## BUNDĒLĪ OR BUNDELKHANDĪ

As its name implies Bundelkhandī is the language of Bundelkhand 'Bundch' signifies the language spoken by the Bundelas who are the principal inhabitants of that country. According to the

Area in which spoken

*Gazetteer of India* Bundelkhand is the tract lying between the river Jamna on the north the Chambal on the north and west the Jabalpur and Saugor Divisions of the Central Provinces on the south and Rewa or Baghelkhand and the Mirzapur Hills on the south and east. Politically this area includes the British districts of Banda Hamirpur Jaloun and Jhansi so much of the Gwalior Agency of Central India as consists of the home districts of the State of Gwalior the whole of the Bundelkhand Agency and a small portion on the west side of the Baghelkhand Agency. The area in which Bundch is spoken does not altogether coincide with this definition. In the first place the dialects spoken in the district of Banda are not Bundch. They are biolen forms of the Baghch dialect of Eastern Hindi and have been described under that language.<sup>1</sup> The River Chambal forms the northern and western boundary of the State of Gwalior. On the north Bundch not only extends to that river but crosses it into the districts of Agra Hamirpur and Etawah being spoken in the southern portions of each. On the west it does not extend to the Chambal the languages spoken in the western portion of Gwalior being Bagh Bhakhli and various forms of Rajasthani. On the south it extends far beyond the nominal boundaries of Bundelkhand. It is spoken not only in the districts of Saugor and Damoh and in the eastern portions of Uchhal all of which lie to the south of the Bundelkhand Agency lie on the Vindhyan plateau but in the vernacular of the districts of Narsinghpur and Hoshangabad which lie in the Narmada Valley and still further south on the Satpura plateau of the district of Seoni. On the same plateau it is spoken in a biolen form by the Lodhis of Bilagiri and over the centre of the district of Chhindwara and a large number of its speakers have even found the way into the great Nagpur plain and are heard speaking a mongrel *patois* in the district of Nagpur the proper vernacular of which is Marathi. No more is roughly that it is spoken by nearly seven millions of people and over an area of nineteen thousand square miles.

Bundeli is bounded on the east by the Baghch dialect of Eastern Hindi on the north and north west by the closely related Kanauji and

Language Boundaries

Bagh Bhakhli dialects of Western Hindi and in Hamirpur by the Firahi form of Baghch spoken on the south bank of the Jamna, on the south west by various dialects of Rajasthani the most important of which is Malwa and on the south by Marathi. It merges gradually without any distinct boundary line through some mixed dialects into Eastern Hindi Kanauji Bagh Bhakhli and Rajasthani but there is no merging into Marathi although there are some biolen dialects which are mechanical mixtures of the two languages.

Bundeli is on the whole a very homogeneous form of speech. There is one uniform type current over the greater part of the area in which it is heard. Natives who are very quick to notice

Notes

slight variations of dialect, maintain that there are two or three sub-dialects to which they have given special names, but the differences are only very unimportant local peculiarities. There are, however, towards the north of the Bundelī tract some intermediate forms of speech which deserve notice, and there are also the broken dialects of the south. The varieties of the standard Bundelī which are recognised by natives are called Pāwari, Lodhanti or Rathori, and Khatola. Pāwari is the dialect used in the north east of the State of Gwalior, and in Datia and its neighbourhood, where the Pāwari Rajputs are numerous. Lodhanti or Rathori is the dialect spoken in the Rath Pargana of Hamirpur, and the neighbouring portion of Jalaun, where the Lodhis are in a majority. In the heart of the Hamirpur district, and adjoining the Rath Pargana lie the Bawan Chamasi Pargana of the Chalkhari State, the Sauri State, and the Jigni Jigni, all falling politically under the Bundelkhand Agency. The same dialect is also spoken in them. Khatola is the form of Bundelī spoken in the south east of the Bundelkhand Agency and in the neighbouring part of Bighelkhand, i.e., in the Panna State and its neighbourhood. The same form of speech is also found in the adjoining district of Damoh in the Central Provinces.

The mixed dialects are Banaphari Kundu Nibhatta on the east, shading off into Eastern Hindi, and Bhadrui, on the west shading off into Brij Bhakha. Of these Banaphari is the most important. It is spoken in the south east of the Hamirpur district, and in the north centre and east of the Bundelkhand Agency. Here the Banaphari Rajputs are strong, and in epic cycle celebrating their deeds, and composed in their language, is famous all over northern India. The Banaphari sub-dialect varies somewhat from place to place that of Hamirpur being so full of Bagheli idioms that I have been compelled to describe it under that language (*ante*, Vol VI, pp 150 and ff). That of the Bundelkhand Agency though borrowing freely from Bagheli is in the main Bundelī, and is dealt with here. Kundu is spoken on both banks of the river Ken, which separates the district of Banda from Hamirpur. The Kundu or the Banda side of the river is based on Bagheli and has been described under that language (*ante*, Vol VI, pp 162 and ff). That on the Hamirpur side is a mixed language, but its basis is Bundelī, and therefore it is described in the following pages. Along the north side of the Hamirpur district, on the south bank of the Jami, there is a narrow strip of country in which Fuhiri, a mixed dialect based on Bagheli, is spoken. It has been described *ante*, Vol VI, pp 132 and ff. This Fuhiri goes on into the district of Jalaun, where it gradually merges into the standard Bundelī of the district through a form of Bundelī known as Nibhatta. Bhadrui or Tōwarguh is properly speaking the dialect spoken in Bhadawar and Tōwarguh, on the banks of the Chumbal where it separates the Gwalior State from Etawah and Igai. On the north side of the river we find it in the country near the Chumbal belonging to these two districts and to Mainpuri. In Gwalior it extends right down the whole centre of the home districts of the State, having Brij Bhakha and Rajasthani to its west, and on its east, to the north Pāwari (already described) and further south ordinary standard Bundelī. Standard Bundelī itself, which is recognised by natives as not being Pāwari, Lodhanti, or Khatoli, is spoken in the rest of the districts of Jalaun and Hamirpur and of the Bundelkhand Agency, in Jhansi and Sangli, together with the portions of Gwalior and Bhopal immediately to their east, and in Seoni, Narsingpur, and Hoshangabad.

<sup>1</sup> A full account of Banaphari will be found on pp 481 and ff *post*



The broken dialects of the south are not like the mixed ones of the north as they are not intermediate links each between two neighbouring languages. The two languages in each case are there, but as the members of each pair are not closely connected, they do not merge into each other. There is, instead, a broken *patois* which is a purely mechanical mixture of the two forms of speech. The speakers who are familiar with both, sometimes use the idioms of one and sometimes of the other, and usually show so strict impartiality that in one sentence they will use the one for expressing a particular idea, and in the next will employ the other for expressing it over again. These broken dialects are Lodhi, Koshti, Kumbhari and Nagpuri 'Hindi' which are Bundeli mainly mixed with Marathi and the Bundeli of central Chhindwara which is mixed with ordinary Hindostani. Lodhi is spoken by the members of the Lodhi tribe who have settled in Balghat (comprise the Lodhanti Bundeli of the north) and Koshti by Koshtis in Chhindwara, Chandri and Bhindara. Kumbhari is spoken by the Kumbhars of Chhindwara and Buldana. Nagpuri 'Hindi' is the so called 'Hindi' of the district of Nagpur.

The following figures show the estimated number of speakers of the various forms of Bundeli. They are based on the census of 1891 —

## Number of Speakers

Name of District	Where spoken	Number of speakers
Standard	Jabalpur	679 700
	Jalaua	360 129
	Hamirpur	384 000
	South east Gwalior	200 000
	East Bhopal	67 000
	Orobha etc	383 400
	Sangor	582 500
	Datta nagpur	363 000
	Seoni	195 000
	Hoshangabad	300 000
Total Standard		3 519 729
Pawar	North east Gwalior	150 000
	Datta etc	203 500
Total Pawar		353 500
Lodhanti or Rathora	Hamirpur	99 000
	Charkha etc in Hamirpur	39 500
	Jalaua	8 000
	Total Lodhanti or Rathora	145 500
Khatola	Panna etc	569 200
	Damoh	392 000
	Total for Khatola	961 200
Total for all varieties of Standard Bundeli		4 909 929

Names of Dialect	Where spoken	Number of speakers	
Mixed dialects of the North-east—		Brought forward	4 909 929
Ban phari	North-east Bundelkhand	245 400	
	West Bagholli and	90 000	
	(Hamirpur not included in the total)	5 000	
	Total Ban phari	380 400	
Kuniri	Hamirpur	11 000	
Nibhatta	Jalaun	10 000	
	Total in red dialects of the North		306 600
Mixed dialect of the North-west—			
Bhadauri or Tōwargarhi	Gwalior	1 000 000	
	Agra	250 000	
	Mathura	8 000	
	Etawah	55 000	
	Total Bhadaur		1 313 000
Broken dialects of the South—			
Lodhi	Balaghat	18 600	
Chhindwara Bundeli	Chhindwara	145 500	
Kosli Dialects		14 692	
Kumbar Dialects		1 960	
Nagpuri Hindi	Nagpur	100 900	
	Total broken dialects of the South		280 652
	Total of all forms of Bundeli		6 869 201

Bundeli has a large literature. There is in the first place the well known epic cycle about Alha and Udal still sung all over northern India and preserved by bards in the Banaphari dialect. These heroes lived in the latter half of the twelfth century A.D. and their exploits have been the subject of verse ever since. The poet Chand Bardai who according to tradition was their contemporary, devoted a whole canto of his famous epic to Pithuraj's wars with the State of Mahoba, whose champions they were. Formal Bundeli literature, of the kind which the learned of India delight in, dates from at least the time of the Emperor Akbar. Kesab Das, the founder of vernacular rhetoric was a native of the State of Orchha and served as an ambassador from Indrjit Singh, its king, to that monarch. He flourished at the end of the sixteenth century, and his works are to the present day the acknowledged standard of poetical criticism for the whole of Hindustan. From his time Bundelkhand has produced a long series of writers on poetics. From it have sprung many masters, whose works are admitted authorities on the art of criticism. Perhaps the two best known are Padmakar Bharti of Banda and Pajnas of Panna both of whom flourished in the early part of the nineteenth century. All these could tell how poetry should be written, but none of them were great original poets themselves. The school of Bundelkhand shone in analysis rather than in composition. The only original writers of importance were Pratinath and Lal Kishu, both of whom attended the court of Chhatrapati of Panna in the first quarter of the eighteenth century. Pratinath was a religious reformer who attempted to combine Hinduism with Muhammadanism. He was a

voluminous author, and wrote in a curious language, which, like his doctrine, was a compound of Hindī and Islam. While the grammatical structure of his language is purely vernacular, the vocabulary is mainly supplied from Persian and Arabic. Lal Kabi wrote the *Chhatra Prākāś*, an account of the life of his patron Chhattaraj and of his father Champat Rāj. It is noteworthy as one of the few original historical works written by an Indian for Indians.

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LEECH MAJOR R. C. B. — *Notes on and a short Vocabulary of the Hindī Dialect of Bundelkhand* Journal of the Asiatic Society of Bengal Vol. xii, 1843 pp. 1086 and ff. Contains a short grammar and a full vocabulary.

SMITH V. A. — *Popular Songs of the Hamirpur District in Bundelkhand* A. W. P. Journal of the Asiatic Society of Bengal Vol. xiv, 1876 Pt. I pp. 389 and ff.

SMITH, V. A. — *Popular Songs of the Hamirpur District in Bundelkhand*, A. W. P. No. II, 1876 Pt. I pp. 279 and ff.

Besides the above, Mr Vincent Smith has most kindly placed at my disposal a manuscript collection of Bundelī popular songs and a series of notes on the grammar of the dialect which have been freely utilised in the following pages.

As elsewhere in Hindostān, both the Nagari character and its congener, the Written Character, Kaithī character, are used in writing Bundelī.

Bundelī has several words in its vocabulary which are not met with in ordinary dictionaries. Some of these will be found in the specimens and in the standard List of Words and Sentences. In addition I give the following from the Bundelkhand Gazetteer —

*Baba* *bai* *e* *baba*, a paternal grandfather

*Dai*, a grandmother

*Dada* *bhai*, *bhaiya*, *baṇu* a father

*Didi*, *aiya* *mai*, a mother

*Duda* a paternal uncle

*Kakhi*, an aunt, the wife of a *duda*

*Bhaiya* *dau* *dada*, *nana*, an elder brother

*Blobhi* *bhaiya*, an elder brother's wife

*Lahur*, *gutar*, a younger brother's wife

*Dul'han* *lagai*, *maharaya*, *basahi*, *jaisa*, *gotani*, a wife

*Didi*, a sister

*Bitiya* *biya* *chhauni* a daughter

*Lala*, *dadu*, *chhauna* *bua*, a son

*Phura* *biya*, a mother's sister

*Jja*, a sister's husband

*Pahun* *nat*, a son-in-law

*Sai* *sai* *o*, a wife's brother

*Saho* *raut*, *mahtau*, a father-in-law

*Bhaiya*, *bhaiñē*, a sister's son

*Gai*, *lotiya*, a lota

*Genduwa*, *jhai* *lajora*, a lota with a spout

*Thariya* *thai*, *tathi*, a silver

*Batuwa*, a brass vessel for holding water (Hindī *bat'loha*)

*Khoṛa*, *khoṛ'wa*, *khoṛiya*, *betya*, a cup (H *latoṛa*)

*Kop'ra*, a large brass plate (H *parat*)

*Chambu*, a brass cup (H *bela*)

*Kal'sa*, a brass water pot (H *gagar*)

*Tamek'ra*, a copper water-pot

*Karahya*, an iron pan

*Gangal*, an earthen vessel (H *kanadaṛ gag'ra*)

*Pandabba*, a betel box

*Sauars*, tongs (H *sā's*)

**Grammar**—It is hoped that the following sketch of Bundeli grammar will be found sufficient for understanding the specimens

**Pronunciation**—When the vowels *e* and *o* are shortened they become *i* and *u*, respectively. Thus from *beti*, a daughter, we have *bitya* and from *ghoṛo* a horse *ghuṛ'wa* not *betya* and *ghor'wa* as in the more eastern languages. I have no proof of the existence of the short vowels *e* and *o* in Bundeli, but it is probable that the short *e* occurs in words like *latek*, how many? The diphthong *ai* is commonly confused with *e*, and *au* with *o*. Judging from the specimens *e* and *o* seem to be the most common pronunciations. Thus we find *leḥō*, for *lahañ* I will say, *jeḥe* and also *jaḥe* thou wilt go, and *oi*, for *au*, and. In the following grammatical notes, when there are authorities for both pronunciations I shall write *e* and *o* respectively, it being understood that when these letters form parts of terminations they can be also written *ai* and *au* respectively. The value of other vowels is also fluctuating. Thus we find *i* substituted for *a* in *buobaṛ*, equal to, and the vowel *a* lengthened in *ayi*, it, fem, remained. So also the word for the conjunction 'that' is indifferently written *li*, *le* and *le*.

As regards consonants the letter *i* is often substituted for *r*, as in *paio*, he fell, *dau le*, having run, and *ghuṛ'wa*, a horse. In the word *hakigat*, truth, a *g* has been substituted for a *k*. The most prominent feature, however, is the constant elision of a medial *h*. Thus, we have *lai* or *laye*, for *lahi*, he said, *ian*, for *ahan*, to remain, *luabe-le lai* for *lahabe le lai* fit to be called, *para deo*, for *pahna deo*, clothe. When a long *a* precedes the *h*, a following *a* is changed to *u*, as in *chant* for *chahat*, wishing. *Rahi le*, having remained, becomes *rai le*. Other forms of the same verb are *rafi hañ*, they, fem, remain and *rao to*, he had remained. In this connexion note the form *bhanat*, for *bahut*, much. The letter *y*, as an initial is unknown, its place being supplied by *j*. So also, *b* is substituted for initial *w*. Thus, *jo*, for *yah*, this, and *bo* for *wah*, that.

**Declension**—The use of long forms of nouns, usually in a diminutive or non-honourific sense, is very common. Masculine long forms mostly end in *wa*, and feminine ones in *ya*. Thus we have both *ghoṛo* and also, more commonly, *ghuṛ'wa*, a horse, *beti* and also *bitya*, a daughter. We also often meet redundant forms in *awa*, as in *bilawa*, a cat and *chuwawa* a bud.<sup>1</sup>

<sup>1</sup> Theoretically every Indo-Aryan noun can have three forms a short a long, and a redundant. The short form may be either weak or strong. In eastern languages such as Bengali all four forms of one and the same noun are commonly found but so far as information is available in the more western dialects only instances have not been recorded although they probably occur in the mouths of villagers. As an example of the different forms I may quote from Bilau—weak short form *gṛo* or a horse strong short form *gṛo* a horse long form *gṛo'wa* a horse redundant form *ghorawa* a horse

Masculine *tadbhava* words<sup>1</sup> which in Hindostani end in *a*, in Bundeli usually end in *o*. Thus Hindostani *ghoia*, but Bundeli, *ghoi o*, a horse. The only exceptions which I have noted are some nouns of relationship, such as *dadda*, a father, *moia*, a son, *kakka*, an uncle, and long forms like *ghur'ra*.

The feminine often has *ni* where standard Hindostani has *in*, as in *tel'ni*, an oilman's wife, but Hindostani *telin*. So *hur'lini*, a harlot.

The declension of nouns closely follows that of Hindostani. Masculine *tadbhavas* in *o* form their oblique form singular, and usually their nominative plural, in *e*. The oblique plural ends in *an*. We thus get the following forms of *ghoi o*, a horse.

Singular	Plural
Direct, <i>ghoi o</i>	<i>ghōie</i>
Oblique, <i>ghoi e</i>	<i>ghoi an</i>

Other masculine nouns remain unchanged in the singular, and in the nominative plural but form the oblique plural by adding *an*. This is the general rule, but some nouns in *a* form the nominative plural in *ā*, or even in *an*. Thus, *hinna*, a deer, nom. plu., *hinna*, *lutta*, a dog, nom. and obl. plu., *luttan*. Feminine long forms in *iya* form the nominative plural in *iyā*, and the oblique plural in *iyān*. Other feminine nouns form the nominative plural in *ē*, or *oi*, if they end in *i*, in *ī*, and the oblique plural in *an* or *in*. All feminine nouns remain unchanged in the singular. Examples of these forms taken from the specimens are —

Singular		Plural	
Direct	Oblique	Direct	Oblique
<i>Loro</i> , younger	<i>lore</i>	<i>loi e</i>	<i>loi an</i>
<i>Dadda</i> , a father	<i>dadda</i>	<i>dadda</i>	<i>daddan</i>
<i>Ku laim</i> , a bad action	<i>ku-larm</i>	<i>ku lai m</i>	<i>ku-lai man</i>
<i>Chalar</i> , a servant	<i>chalar</i>	<i>chalar</i>	<i>chal'an</i>
<i>Sār</i> , a bull	<i>sār</i>	<i>sāron</i>	<i>sā'an</i>
<i>Rahaya</i> , a dweller	<i>rahaya</i>	<i>rahaya</i>	<i>rahayan</i>
<i>Nugai ra</i> , a finger	<i>nugai ra</i>	<i>nugai rā</i>	<i>nugai an</i>
<i>Hur'lini</i> , a harlot	<i>hur'lini</i>	<i>hur'linī</i>	<i>hur'kinn</i>
<i>Gat'li</i> , a thump	<i>gat'li</i>	<i>gat'li</i>	<i>gat'lin</i>

Sometimes we meet ordinary Hindostani forms, as *batē*, words, *hetō le sang*, with friends, *paō mē*, on feet. Note also the forms *ghai e* in a house, *bhukhan-le mare*, through hunger.

Cases are made as usual by postpositions. The following are the principal. The sign of the agent case is *ne* or *nē*. That of the accusative and dative is *lō* or *lhō*, of the oblique *se sē* or *sō*, and of the locative *mai* or *mē*. *Lai* or *lane* is 'for'. The usual suffix of the genitive is *ko*, obl. case, *le*, fem. dir. and obl., *li*. The termination *lāh* is also apparently sometimes used to form an oblique genitive, as in *ta lāh pichhe*, after that. Unless the words are mistake of the writer, as they probably are, we have

<sup>1</sup> A *tadbhava* word is one which has come down from the ancient Sanskrit by a regular process of development through Prakrit into the modern Indo-Aryan languages. A *latahava* is one which has been borrowed in later times direct from Sanskrit to make up some real or fancied deficiency in the vocabulary.

an one case, *nach he bol suno*, I e I said the sound of dancing an oblique genitive used instead of a direct one Either *ke* or *suno* must be wrong

*Tadbhava* adjectives in *o* change in the same way as the suffixes of the genitive The oblique masculine ends in *e*, and their feminine, direct and oblique in *i* Thus *sab'o*, all obl masc *sab'i e*, fem *sab'i i*

The following are the forms of the two first personal pronouns —

#### Singular

Nom	<i>me, mē, maĩ, I</i>	<i>tĩ taĩ, thou</i>
Agent	<i>maĩ ne</i>	<i>taĩ ne</i>
Gen	<i>mo lo, mei o, moio mono</i>	<i>to lo teio, toio tono</i>
Obl	<i>moy, moe, mo</i>	<i>toy toe, to</i>

#### Plural

Nom	<i>ham</i>	<i>tum</i>
Gen	<i>ham lo, hamao, hamao</i>	<i>tum lo, tumao, tumao</i>
Obl	<i>ham</i>	<i>tum</i>

'He' or 'that' is *bo* or *ũ*, 'she' is *ba* The obl sing of both is *ba u* *ũ* or *ta* 'To him' is *bay* or *bae* The nom plur is *be* and the obl plur is *bin* or *un* These are all the forms which are vouched for by the specimens Others probably occur

'This' and 'who' are both *jo* (fem *ja*), obl sing *ja* nom plur *je* No forms of the oblique plural occur in the specimens 'This' is also *e*, with an oblique plural *in*

'Your Honour' is *ap*, with a dative *apan llo* 'Own' is *ap'no* All these genitives undergo the usual modifications Thus, the feminine of *meio* is *mei i* and of *ap'no*, *ap'ni*

*Ka*, obl *laye*, is 'what?' *Kou*, obl *lan*, anyone, *lachhu*, anything, *kateh*, *lateh* or *lai*, how many?

## CONJUGATION

### A.—Auxiliary Verbs and Verbs Substantive

#### Present, I am

SING

PLUR

#### Past, I was

SING

PLUR

MASC

FEM

MASC

FEM

1	<i>hō āũ, or āio</i>	<i>hē, āy</i>	<i>hato to</i>	<i>hali ti</i>	<i>hate, te</i>	<i>hatĩ fi</i>
2	<i>he ay</i>	<i>ho, aio</i>	<i>hato to</i>	<i>hali, ti</i>	<i>hate, te</i>	<i>hatĩ tĩ</i>
3	<i>he, ay</i>	<i>hē, āy</i>	<i>hato to</i>	<i>hali ti</i>	<i>hate, te</i>	<i>hatĩ, tĩ</i>

Other forms are *huhō*, or *hcũ go* I will be, *hue*, it may be, *bhao*, fem *bhayi*, masc plur *bhaye*, he became, *naĩā*, I am not, *naĩya*, he is not, and so on, *bhaĩ na chahye*, ought not to become

**B Active Verbs**—*Maian*, to stifle Infinitive and Verbal Noun *maian* and *na'bo*, obl *mar'be*, also *maĩ* Present Participle *maiat* Past Participle *maio*

#### Present Subjunctive, I may strike

SING

PLUR

#### Future I shall strike

SING

PLUR

1	<i>maĩ ũ</i>	<i>maĩ ē</i>	<i>maĩ hō</i>	<i>maĩ hē</i>
2	<i>maĩ e</i>	<i>maĩ o</i>	<i>maĩ he</i>	<i>maĩ ho</i>
3	<i>maĩ e</i>	<i>maĩ ē</i>	<i>maĩ he</i>	<i>maĩ hē</i>

In the future the vowel *a* is often substituted throughout for *i*, thus, *mar'hō*. Another form of the future is made by adding *go* to the present subjunctive. The *go* is liable to change for gender and number. Thus—

SINGULAR		PLURAL	
Masc	Fem	Masc	Fem
First Person, <i>mar'ā-go</i>	<i>mar'ā-gi</i>	<i>mar'ē ge</i>	<i>mar'ē gī</i>

and so on for the other persons

Present Definite, *marat hō* or *mar'at āto*, I am striking. The auxiliary verb is commonly omitted, so that the present participle alone serves for all persons and both numbers.

Imperfect, *mar'at hato*, or *mar'at to*, etc., I was striking. The auxiliary changes according to the gender and number of the subject.

Imperative — This is the same as the Present Subjunctive, except that the second person singular is *mar*.

Tenses formed from the Past Participle — In the case of transitive verbs, these tenses are construed passively, exactly as in Hindostani, the subject being put in the case of the agent with *ne*. Thus, *mañ-ne maro*, I struck, *mañ ne maro-to*, I had struck.

Irregularities — Verbs whose roots end in *a* generally form the present participle in *at*. Thus, *gat*, going. Some, however, insert a *u*. Thus, *chant*, wishing, *aut*, coming. So also *aut*, remaining. *Den*, to give, and *len*, to take, make *det* and *let*.

The verb *karan*, to do, makes its past participle regularly. Thus, *kar'o*. The past participle of *den*, to give, is *dao*, of *len*, to take, *lao*, and of *jan*, to go, *gao*. In forming the feminine and the plural these generally insert *y*. Thus *dayi*, *daye*. Note that in the past tense, the verb *kan*, to say, is always put in the feminine to agree with *bat* understood. Thus *layi*, or *lai*, he said. Note in this connexion the phrase *rayi ka*, literally, what remained?, which is used as a kind of expletive meaning 'thereupon'.

An example of a desiderative form is *bhar'o chant to*, he was wishing to fill. An example of an inceptive compound is *an lago*, he began to remain.

The conjunctive participle ends in *le* or *lē*. Thus, *mar' le*, or *mar' lē* having struck.

The case of the agent is used with some laxity in the specimens. Thus, we have it used with intransitive verbs in *ba ne bant'ho*, he sat, *ba ne lago*, he began. In *ba ne chant to*, he was wishing, we even have it used before a tense formed from the present participle.

## LITERARY HINDŌSTĀNĪ.

The first specimen is a version of the Parable of the Prodigal Son in pure *Thēṭh Hindōstānī* by the late *Mahāmahōpādhyāya* Paṇḍit Sudhākara Dwivedī, F.A.U. It is capable of being written in, and is perfectly legible in, both the *Dēva-nāgarī* and the Persian characters. In order to show this, it is printed in both characters.

Although in *Thēṭh* Hindi it will be observed that it contains one or two foreign words, such as the Persian *baḥkara*, a share, and the Sanskrit *pāpa*, sin. Such words are included because, although foreign, they are in daily use in everybody's mouths. They have attained to full right of citizenship.

[ No. I.]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDĪ.

HINDŌSTĀNĪ (*Thēṭh* VARIETY).

(*Mahāmahōpādhyāya Paṇḍit Sudhākara Dwivedī, F.A.U., 1898.*)

DĒVA-NĀGARĪ OHARACTER.

किसी मानुस के दो बेटे थे । उन में से लहुरे बेटे ने बाप से कहा हे बाप आप के धन में जो मेरा वखरा हो उसको मुझे दे दीजिये । तब उसने अपना धन उनमें बाँट दिया । बहुत दिन नहीं बीते, कि लहुरा बेटा सब कुछ बटोर दूर देस चला गया और वहाँ लुचपन में दिन बितावते अपना धन उड़ा दिया । जब वह सब कुछ उड़ा चुका तब उस देस में अकाल पड़ा और वह कंगाल हो गया । तब वह उस देस के किसी भले मानुस की यहाँ जाकर रहने लगा जिसने उसको अपने खेत में सूअर चराने को भेजा । और वह चाहता था, कि मैं अपना पेट उन छीमियों से भरूँ जिन्हें सूअर खाते हैं पर कोई उसको कुछ नहीं देता था । तब उसको चेत हुआ और कहने लगा, कि मेरे बाप की यहाँ इतनी अलखलख रोटी, होती हैं कि कितने मजूर पेट भर खाते हैं और बचाय भी रखते हैं और मैं भूखा मरता हूँ । मैं उठता हूँ और बाप के पास जाकर यही कहूँगा कि हे बाप मैंने भगवान की विमुख और आप के सामने पाप किया । मैं फिर आप का बेटा कहे जाने योग नहीं । मुझको अपने मजूरों में से एक-को नाई रखिये । तब वह उठ



कर अपने बाप के पास चला । पर वह दूर ही था, कि उसके बाप ने उसको देख कर दाया की, और दौड़ कर उसके गले में लिपट गया और उसको चूमने लगा । बेटे ने कहा हे बाप मैं ने भगवान के विमुख और आप के सामने पाप किया और आप का बेटा कहे जाने योग नहीं । पर बाप ने अपने चाकरोँ में से एक से कहा, कि सब से अच्छा कपड़ा इसको पहिनावी और हाथ में अँगूठी और पावों में जूते । और चलो हम लोग खायँ और बेलसें । क्योंकि यह बेटा मरा ऐसा था फिर से जीया है हेराय गया था फिर मिला है । तब वे सुख से बेलसने लगे ॥

उसका जेठरा बेटा खेत में था । जब वह आते हुए घर के निअर पहुँचा तब नाँचने बजाने का सुर सुना । उसने अपने चाकरोँ में से एक को बुला कर पूँछा, कि यह क्या है । उसने उस से कहा, कि आप का भाई आया है और आप के बाप ने जेवनार किया है क्योंकि उसको हरा भरा पाया है । इस पर उसने रिस किया और घर के भीतर जाना न चाहा । पर उसका बाप बाहर आकर उसको मनावने लगा । उसने बाप को जवाब दिया कि देखिये मैं इतने बरसों से आप की टहल करता हूँ और आप के अदेस का टालना न किया और आपने मुझको कभी एक मेमना भी न दिया कि मैं अपने मेलियोँ के संग विहरता । पर आप का यह बेटा जो पतुरियोँ के संग आप के धन को खा गया है जैसे ही आया तैसे ही आप ने उसकी लिये बढ़ियाँ जेवनार किया है । बापने उससे कहा हे बेटा तूँ सदा मेरे संग है और जो कुछ मेरा है सो सब तेरा है । पर हुलसना और हरखना पद है क्योंकि यह तेरा भाई मरा ऐसा था फिर जीया है हेराय गया था फिर मिला है ॥

[ No 1 ]

## INDO-ARYAN FAMILY.

CENTRAL GROUP.

## WESTERN HINDI

HINDOSTANI (*Theth* VARIETY)(*Mahāmahāpādhyāya Pandit Sudhākara Dīvanēdi, F A U, 1898*)

## PERSIAN CHARACTER

کسی مانس ے دو شے ہجے ۔ اُن میں سے لہرے شے ے باب سے  
 کہا ہے باب آب ے دھن میں جو منڈا نحرہ ہو اُسکو مَٹھجے دے دھن ے  
 ب اسے اپنا دھن اُن میں بانٹ دیا \* بہت دن بہن بننے کہ لہڑا  
 بنٹا سب کچھ بٹور دُور دس چلا گیا اور وہاں لُحس میں دن بناوے  
 اپنا دھن اُڑا دیا حب وہ سب کچھ اُڑا حُبا ب اُس دس میں اُبال  
 بڑا اور وہ کنگال ہوگیا \* ب وہ اُس دس ے کسی بھلے مانس ے  
 بہاں حاکر رہنے لگا جسے اُسکو اے کہت میں سُوآر حراے کو بھنچا \*  
 اور وہ چاہتا تھا کہ میں اپنا بٹ اُن چھمنوں سے بھروں چھمن  
 سُوآر کھائے ہن پرکوی اُسکو کچھ بہن دینا تھا \* ب اُسکو  
 حب ہوا اور کہنے لگا کہ مدرے باب ے بہاں اسی اَللہمہ روٹی  
 ہوئی ہن کہ کدے مَحورے پٹ بھر کھائے ہن اور بھای بھی  
 رکھے ہن اور میں بھوکھا مرنا ہوں \* میں اُٹھتا ہوں اور باب ے  
 پاس حاکر بھی کہوگا کہ ہے باب میں ے بھگواں ے نمکھہ آور آب

ے سامنے پاپ کنا \* منں بھر آب کا بنٹا ہے حائے ہوگ بہن \*  
 مٹھہہ کو اپنے محوڑوں منں سے انک کی ناس رکھتے \* ب وہ اُٹھہ  
 کر اے ناپ کے پاس حلا \* پر وہ نرور ہی دھا کہ اُسکے ناپ کے اُسکو  
 دیکھہ کر دانا کی اور نرور کر اُسکے گلے منں لٹ گنا اور اُسکو حومے  
 لگا \* شے کے کہا ہے ناپ منں کے نمکوں کے نمکھہ اور آب کے سامنے  
 پاپ کیا اور آب کا بنٹا ہے حائے ہوگ بہن \* پر ناپ کے اے  
 چاکروں میں سے انک سے کہا کہ سب سے اچھا کنڑا اُسکو بہار اور  
 شامہ منں انگوٹھی اور پارں منں حوے \* اور حلو ہم لوگ کھاس  
 اور بلسن \* کنونکہ بہہ بنٹا مرزا آسا دھا پھر سے حنا ہے \* ہرای کنا  
 دھا پھر ملا ہے \* ب وہ سکہہ سے بلسے لگے \*

اُسکا حٹھرا بنٹا کھنڈ منں دھا \* حب وہ آئے ہوئے کر کے ندر  
 بہوہکا ب ناچے نچائے کا سُر سنا \* اُسے اے حاکروں منں سے انک  
 کو نلا کر بونکا کہ نہ کنا ہے \* اُسے اُس سے کہا کہ آب کا بھای آنا  
 ہے اور آب کے ناپ کے حنوار کنا ہے کنونکہ اُسکو ہرا بہرا نانا ہے \*  
 اسپر اُسے رس کنا اور گھر کے بھندر حانا نہ حاھا پر اُسکا ناپ باہر  
 آکر اُسکو منارے لگا \* اُسے ناپ کو حواب دھا کہ دیکھتے منں اپنے  
 برسوں سے آپ کی ٹہل کرنا ہوں اور آب کے آدس کا ٹالنا نہ کنا اور  
 اے مٹھکو کھیں انک مہما بھی نہ دھا کہ منں اے منلیوں کے سنک

بہرہا \* ہر آب کا بہہ نٹا حو پدیوں ے سنگ آپ ے دھن کو کہا  
 گنا ے حنہ ہی آنا دسے ہی آب ے اُسکے لیے بڑھنا حو بار کنا  
 ے باب ے اُس سے کہا ے نٹا نوں سدا مدرے سنگ ے اور حو  
 کچھ میدرا ے سو سب مدر ے \* ہر ہلسا اور ہر کھنا بد ے کیونکہ  
 بہہ مدر نہای مَرّا اِسا نہا پھر جتا ے ہرّا کنا نہا پھر ملا ے \*

[ No 1 ]

## INDO-ARYAN FAMILY

## CENTRAL GROUP

## WESTERN HINDI

HINDOSTĀNĪ (*Theth* VARIETY)(*Mahamahāpādhyaya Pandit Sudhākara Dwivedi, F A U, 1898*)

## TRANSLITERATION AND TRANSLATION

Kisi manus ke do bete the Un m̃ se lahure bete ne  
*A certain man of two sons were Them in from the younger son by*  
 bap se kaha 'he bap ap le dhan mē jo mera  
*the father to it was said 'O father, your-Honour of property in what my*  
 bhāta ho us ko mujhe de diya' Tab us ne apna dhan  
*share may be that to me give away' Then him by his own property*  
 un mē bāt diya Bahut din nahī bite, li lahura bāta  
*them among was divided Many days not passed that the younger son*  
 sab kuchh bator dur des chala gaya aur wahī kuchpan mē  
*all things collecting distant country went away and there debauchery in*  
 din bitāte apna dhan ura diya Jab wah sab kuchh  
*days passing his own fortune was wasted away When he all things*  
 ura chuka tab us des mē khal pira, aur wah khangal  
*wasted completely then that country in famine fell, and he indigent*  
 ho gaya Tab wah us des ke kisi bhale manus le yahā  
*became Then he that country of a certain well to do man of near*  
 ja kar rahne lagā, jis ne us ko apne khet mē sur  
*gone leaving to live began whom by him for his own fields in some*  
 charane ko bheja Aur wah chah'ta tha ki 'māi apna pet un  
*to feed it was sent And I wishing was that 'I my own belly those*  
 chhimiyō se bharū jinhē suai khate hāī, par koi us ko kuchh  
*hulls with I may fill which swine eating are' but anyone him-to anything*  
 nahī deta tha Tab us ko chet hua aur rahne laga ki  
*not giving was Then him to senses became, and to say he began that*  
 'mere bap ke yahā itna alelah loti hofī hāī, ki  
*my father of near so many thoughtlessly leaves prepared are, that*  
 kitne majure pet bhar khate hāī aur bachay bhī rakhtē hāī  
*how many labourers belly full eating are and putting by also keeping are*  
 aur māi bhukha mar'ta hū Māi uth'ta hū aur bap ke pas  
*and I hungry dying am I arising am and the father of near*

ja lar yahı kahūga ki, "he bap, māi ne Bhag'wan le  
gone having this way will say that, 'O father, me by God of

bimukh rui ap ke sam'ne pap kiya Mañ phir  
against and you Honour of in presence sin was done I again

ap ka buta l rhe jane jog nrhiñ Mugh ko ap'ne  
you Honour of son to be called worthy not Me your own

majurō mē se ch ki nrī lakhīye ' Tab wah uth ka ap'ne  
labourers among from one of like I keep Then he risen having his own

bap ke pas chra, par wah dur hi tha li us ke bap ne  
father of near went, but he far off even was that his father by

us lo dul h karı dryı li am dam la us le grik mē  
him to seen having pity was done and, un having his neck in

hprı grı rı ur us ko chum'ne lıgrı Bık ne l rı 'he bap  
threw himself, and him to kiss began The son by it was said 'O father,

māi ne Bhag'wan le bimul h au ap'le sam'ne prp kiya,  
me by God of against and your Honour of in presence sin was done,

rui ap lı buta l rhe jane jog nrhiñ Pr bap ne ap'ne  
and your Honour of son to be called worthy not But the father by his-own

chra-ı mē se ch se l rı li 'ab se rochha l rı is ko  
servants in from one to it was said that 'all than good clothes this one to

prıhı rı rui bath mē ġuthı am pıwı mē jıle Am chro hrı log  
put on and hand on a ring an feet on shoes And come, we people

l hıv rui bel'ı, kıō li rı butı mra rı rı tha, phı se  
may eat and may rejoice because this son dead like was, again

jı rı hrı, herı rı rı tha phı mila hrı Trı vı sul h se  
alive is lost gone was again found is' Then they pleasure with

butı ne lıgrı  
to make merry began

Us ka jethı butı l hı mē thı Tab wah ite hu ghı lı mar  
His elder son field in was If en he coming house of near

p. hıchı rı rı nrch'ne bajıne kı sui suna Us ne ip'ne  
arrived then dancing music of sound was heard Him by his own

chı kı rı mē se d lo bula l rı pıchhı li ' rı lı rı rı  
servants in from one called having it was asked that, 'this what is ?

Us-ne us se l rı rı li, ap lı bhı rı rı rı ur  
Him by him to it was said that, 'your Honour of brother come is, and

ap ke bap ne jıw'nar kı rı hı lıō kı us lo harı bhı rı  
your Honour of father by feast made is, because him to flourishing

prı rı-hı ' Is prı us ne rı kı rı aur ghı ke bhı rı  
it-has been found' Here upon him by anger was made and house of inside

jana na chra Pai us ha bap bahar a har us ho manav'ne  
*to-go not wished But him of father outside come having him to appease*  
 lga Us ne bap ko jabab diya hi, 'dekhiye, maĩ it'ne  
*began Him by the father to answer was given that, 'see I so many*  
 bar'õ se ap hi tabal kar'ita hũ, au ap le ades ki  
*years since you Honour of service doing am and you Honour of order of*  
 tal'na na kiya aur ap ne mujh ko karhi ch  
*transgression not was done and your Honour by me to clear even one*  
 mem'na na diya hi maĩ ap'ne meliõ le sang  
*id not was given that I my own friends of with*  
 bhar'ita Pai ap la rah beta jo puriõ ke  
*might have made me my But your Honour of this son who has lots of*  
 sang ap ke dhari ko kha gya hai jise hi aise hi  
*in company you Honour of fortune eaten up has, as even he came so even*  
 ap ne us ke live barhiã jeh'naar kiya hai Bap ne  
*you Honour by him of for good feast has been made' The father by*  
 us se kahi he beta, tũ rda mere sang hai, aur jo kuchh  
*him to it was said 'O son thou always me with art and whatever*  
 mera hai, so sab teri hai Par hul's'na aur hai'kh'na prd  
*mine is that all thine is But to be pleased and to be glad proper*  
 hai kyõ'ki yah tera bhai mara aur thi phir jai hai, heray  
*is because this thy brother dead live was, again alive is, lost*  
 gaya tha, phir mila hai'  
*had been again found is*

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I next give an extract from the *Klans Thēh Hindī mē* the celebrated story of the loves of Prince Udaī Bhan and the Princess Ketālī by Inshā Allāh Khān who flourished at Lucknow in the early part of the nineteenth century. The passage given is the Preface. In this the author explains that his intention is to write a composition in the idiom used by the better class of people meaning by this the Urdu of Lucknow but with a vocabulary which rigorously excludes all words of foreign origin and which is drawn entirely from Hindustani the speech of Hindus. As *à tout de force* his success has been complete. The work is a treasury of words in everyday use amongst the people of Hindostan many of which will not be found in any dictionary. On the other hand as a model of style it can only rank as a curiosity. The style is that of the Persianised Urdu current in Lucknow not that of a true Indian language. The verb is commonly in the middle of the sentence for instance *agay ta lā* in the very first clause. Again the metres used for the poetry are Persian not Hindi. As explained elsewhere Hindu scholars class a language as Urdu or Hindi not according to its vocabulary but according to the idiom—especially the order of the words—employed. Hence although from beginning to end Inshā Allāh's tale does not contain a single Persian word they universally deny that it is written in Hindi. To them it is written in Urdu and in nothing else.

I give the extract in two characters in the Persian in which it was originally published and also in the Devanagari. Anyone capable of studying it will be able to read it in one or other of these characters and I therefore give no transliteration. I append a translation based on that of Mr. Clint but more literal.

The whole work was published (with a good many misprints) in Vols. XXI and XXIV of the Journal of the Asiatic Society of Bengal. The first section was translated by Mr. L. Clint and the second by Mr. S. Slater. It has been more than once reprinted in Bazar presses in India. A satisfactory text has not yet been issued. I have in the main followed that of Mr. Clint with a few alterations based on other information.

[No 2]

## INDO-ARYAN FAMILY

## CENTRAL GROUP.

### WESTERN HINDI

HINDOSTANI (*Thēh* VARIETY)

(*Inshā Allāh Khān, circa 1800*)

سر جھکا کر پاک رکڑتا ہوں اوس اپے بنائے والے کے سامنے حسد

ہم سب کو بنانا اور باب کی باب میں وہ سب کر دکھانا حسد نہند

کسی کے نہ پانا :



آنساں حایاں حو سانسیں ہیں

اوسکے بس دھیاں بہہ سب پھانسیں ہیں ۔

بہہ کل کا پُندا - حو اے اوس کھلاڑی کی سُدھہ رکھے نو  
کھٹائی من کنوں پڑے - اور کڑوا کسلا کنوں ہو ، اوس پھل کی  
سٹھائی حکمہ - حو بڑوں سے بڑائی اکلوں ے حکمی ہے ؛

دیکھنے کو آنکھہ دس - اور سَتے نو بہہ کال دئے ۔ ناک بھی  
اوسکی سب من کر دی - مریوں کو حی داں دئے ، مٹی ے ناس  
کو ادنی سک کھاں حو اے گمہارے کرب کھمہ بنا سکے سم ہے  
حو بنا ہوا ہو سو اے بناے والے کو کنا سراھے اور کیا ہے ،  
میں حسکا حی حاھے بڑا بکے سر سے لگا پارں نک حنے روکٹے ہیں -  
حو سب ے سب بول اوٹھیں اور سراھا کریں اور اپنے برسوں اسی  
دھناں من رہیں حندی ساری بدوں من رب اور پھول پھلیاں  
کھپ من ہن - نو بھی گھمہ ہو سکے ۔

اس سر جھکے ے سانچے دس راب چنا ہوں اوس داہا ے  
پُہجے ہوئے پیارے کو - جسکے لئے میں کہا ہے ”حو نو بہوا - میں  
کھمہ نہ بناا“ ۔ اور اوسکا ححیرا نمائی - جسکا بیاد اوسکی ے گہروا \*  
اوسکی کی سُر صَحھے لکی رہی ہے - من پُہولا - اپنے آپ من  
بہن سمانا - اور حنے اونکے لڑکے نالے ہن اوس من ے بہاں پر چار ہے \*

اور کوی ہو - کچھ مدرے حی کو بہن بھانا \* مچھ اس گھراے  
 ے چھٹ کسی لے بھاگ اوجھ حرر ٹھگ سے کنا پڑی \* حدیے مرے  
 اور بہن سبھو کا آسرا اور اونکے گھراے کا رکھنا ہوں بدسوں گھڑی \*

## دول ڈال ایک انوکھی بات کا

انکس بندھے بندھے بہہ باب اچے دھنل میں جڑھ آئی - کوئی  
 کہانی اسی کہئے حسدیں ہندوی چھٹ اور کسی بولی کی پٹ نہ  
 ملے \* باب حائے میرا حی بھول کی کلی ے روت سے پہلے \* باہر  
 کی بول اور گنوا ری کچھ اوسکے بیج بہو \* اچے سنے والوں میں سے ایک  
 کوئی بڑے پڑھے لکھے پراے دھراے ڈاگ - بڑے بھاگ - بہہ کھٹراگ لائے -  
 سر ہلا کر - موبہ بنا کر - ناک بھوں چڑھا کر - آنکھیں بندھا کر لگے  
 کہے - بہہ باب ہوسی دکھائی نہیں دینی \* ہندوی بن بھی نہ بکے  
 اور بھاگھا بن بھی نہ ٹھوس حائے - خیسے بھلے لوگ آچھوں سے اچھے  
 آپس میں بولتے حالتے ہیں حیوں کا بیوں وہی ڈول رہے - اور حمانہ  
 کسی ے نہ پڑے \* بہہ بہن ہوے کا \*

میں ے اونکی ٹھنڈی سانس کی بھانس کا ٹھوکا کھا کر چھٹلا کر  
 کہا - میں کچھ آسا انوکھا بولا نہیں \* حور رائی کو پرست کر دکھاؤں  
 اور چھوٹ سچ بول ے اونگلیاں بچاؤں اور ے سری ے ٹھکانیکی

اُولھمی سلھمی بایں سحاں \* حو مٹھسے مہوسکا نو بھلا بہہ باب  
 موہہ سے کدوں نکالنا \* حس ڈھب سے ہونا اس نکھڑے کو ٹالنا \*

اس کہانی کا کہنے والا یہاں آب کو حنا ہے - اور حُسا  
 گُکھہ لوگ اسے پُکارے ہس کہہ سُدانا ہے \* دھنا ہانہہ موہہ پر پھنر  
 کر آب کو حنا ہوں \* حو میرے دانا ے چاغا نو وہ ناؤ بھاؤ اور آؤ  
 حاؤ اور گون بماند اور لٹ چٹ نکھاں \* حو دیکھے ہی آپ ے  
 دھناں کا گھوڑا - حو بھلی سے بھی نہ چدھل - اُچھلاٹ میں  
 ہریں ے روپ میں - اپے چوکڑی بھول حاءے \*

گھوڑے پر اے چڑھ ے آنا ہوں میں  
 کرب حو ہیں سو سب دکھانا ہوں من  
 اس چاھنے والے ے حو چاھا نو انہی  
 کہتا حو گُکھہ ہوں کر دکھانا ہوں من

اب آپ کا رکھ ے سَمکھہ ہوئے ٹک اندر دیکھئے - کس  
 ڈھب سے بڑھ چلنا ہوں اور اے ان بھول کی بکھڑی حُسے ہوٹھوں  
 سے کس روپ ے بھول ارگلتا ہوں \*

[ No 2.]

## INDO-ARYAN FAMILY.

CENTRAL GROUP.

## WESTERN HINDI

HINDOSTĀNĪ (*Thēth* VARIETY)(*Inghā Allāh Khān, circa 1800*)

सिर झुका-कर नाक रगड़ता-हूँ उस अपने बनाने-वाले-की सामने जिस-ने हम-सब-को बनाया और बात-की बात-में वह सब कर दिखाया जिस-का भेद किसी-ने न पाया ॥

आतियाँ जातियाँ जो साँसें हैं ।

उस-के बिन ध्यान यह सब फाँसें हैं ॥

यह कल-का पुतला जो अपने उस खिलाड़ी-की सुध रखे तो खटाई-में क्यों पड़े और कड़वा कसैला क्यों हो । उस फल-की मिठाई चख जो बड़ों-से बड़ाई अगिलों-ने चखी-है ॥

देखने-को आँख दीं और सुनने-को यह कान दिये । नाक भी जँची सब-में कर दी । मूरतों-को जी दान दिये । मिट्टी-के वासन-को इतनी सकत कहाँ जो अपने कुम्हार-की करतब कुछ बता सके । सच है जो बनाया हुआ हो सो अपने बनाने-वाले-को क्या सराहे और क्या कहे । यूँ जिस-का जी चाहे पड़ा वके । सिर-से लगा पाँव-तक जितने हँगटे-हैं—जो सब-की सब बोल उठें और सराहा करें और इतने वरसों इसी ध्यान-में रहें जितनी सारी नदियों-में रेत और फूल फलियाँ खेत-में हैं—तो भी कुछ न हो सके ॥

इस सिर झुकाने के साथे दिन रात चपता-हूँ उस दाता-की पहुँचे-हुए प्यारे-को—जिस-की लिये यूँ कहा-है—जो तू न होता मैं कुछ न बनाता । और उस-का चचेरा भाई—जिस-का ब्याह उसी-की घर हुआ—उसी-की मुरत मुझे लगी रही-है । मैं फूला । अपने आप-में नहीं समाता । और जितने उन-के लड़के-वाले हैं उन्हीं-के यहाँ परचाव है । और कोई हो—कुछ मेरे जी-को नहीं भाता । मुझे इस घराने-के छुट किसी ले-भाग-उचक-चोर-ठग-से क्या पड़ी । जीते मरते उन्हीं सभों-का आसरा और उन-के घराने-का रखता-हूँ तीसों घड़ी ॥

## डोल डाल एक अनोखी बात का ।

एक दिन बैठे बैठे यह बात अपने ध्यान-में चढ़-आई—कोई कहानी ऐसी कहिये जिस-में हिन्दुईं कुट और किसी बोली-की पुट न मिले । तब जा-के मेरा जी फूल-की कली के रूप-से खिले । बाहिर-की बोल और गंवारी कुछ उस-की बीच न हो । अपने सुनने-वालों-में-से एक कोई बड़े पढ़े लिखे-पुराने धुराने डाग—बड़े घाग—यह खटराग लाए—सिर हिला-कर—मुँह बना-कर—नाक भी चढ़ा-कर—आँखें पधरा-कर—लगे कहने—यह बात होती दिखाई नहीं देती । हिन्दुईं-पन भी न निकले और भाखा-पन भी न ठुस जाय—जैसे भले लोग अच्छों-से अच्छे आपस-में बोलते-चालते-हैं—ज्यों-का त्यों वही डोल रहे और झाँह किसो-की न पड़े । यह नहीं होने-का ।

मैंने उन-की ठंडी साँस-की फाँस-का ठोका खा-कर भुँजला-कर कहा—मैं कुछ ऐसा अनोखा बोला नहीं । जो राए-को परवत कर दिखाओं और भूठ सच बोल-के उँगलियाँ नचाओं और वे-सुरी वे-ठिकाने-की उलभी सुलभी बातें सजाओं । जो मुझ-से न हो सकता तो भला यह बात मुँह-से क्यों निकालता । जिस ढब-से होता इस वखड़े-को टालता ।

इस कहानी-का कहने-वाला यहाँ आप-को जताता-है—और जैसा कुछ लोग उसे पुकारते-हैं कह सुनाता-है । दहिना हाथ मुँह-पर फेर-कर आप-को जताता-हैं । जो मेरे दाता-ने चाहा तो वह ताव-भाव और आव-जाव और कुद-फाँद और लिपट-चिपट देखाओं । जो देखते-ही आप-के ध्यान-का घोड़ा—जो बिजुली से भी बहुत चंचल—उकलाहट-में हिरनों-की रूप-में—अपने चौकड़ी भूल जाए ।

घोड़े-पर अपने चढ़-के आता-हैं मैं ।

करतव जो हैं सो सब देखाता-हैं मैं ।

उस चाहने-वाले-ने जो चाहा तो अभी ।

कहता जो कुछ हँ कर देखाता-हैं मैं ॥

अब आप कान रख-के सन्मुख हो-के ठुका इधर देखिये किस ढब-से बढ़ चलता-हैं और अपने इन फूल-की पँखड़ी जैसे हींठों-से किस रूप-की फूल उगलता-हैं ॥

## TRANSLATION

Having bowed my head, I rub my nose (in the dust) before Him, my Maker, by whom we all were made, and by whom in an instant<sup>1</sup> were revealed all those things of which the secret had hitherto been found by none

Each breath that comes and goes,

Without meditation on Him, would be a noose for our necks

How shall this puppet that holds in remembrance the Being that makes it dance fall into any difficulty (*kal* sourness)? How shall bitterness and astringency be met with? It is the sweetness of this fruit which thou shouldst taste, as thy forefathers have tasted of excellence from their elders<sup>2</sup>

For seeing He gave the eyes, and for hearing the ears The nose also He made prominent amongst all (the features) On our forms bestowed He a soul Where has a vessel of clay so much power as will enable it to declare the skill of its potter? Of a truth, how can that which is created praise its Creator, and what can it say? Let him who thus would do babble in vain, (but as for me) if every hair of the down upon my body from head to feet were each to speak and to continue glorifying, and were to remain apt in that orse for as many years as there are sands in all the rivers and blossoms and pods in the fields even then they could not accomplish aught

With this bowing of my head I also prostrate myself day and night before that Friend<sup>3</sup> of the Giver, far advanced (in favour) on whose account it was said, 'if Thou hadst not been I would have created nothing' And of his cousin ('Ah), whose marriage was contracted in his family, the remembrance has always been with me (As I remembered him), I exulted, and could not contain myself And as many children as there are of him to them alone am I devoted<sup>4</sup> Whoever else there may be, he pleases not my heart Beyond the pale of this family, what have I to do with any vagabond, sharper thief, or robber? While I live, and while I die, on all these alone and on their house, day and night, do I place my hope

THE FOUNDATION<sup>5</sup> OF A WONDROUS TALE

One day, while I was sitting doing nothing it came into my thought to write a story in which there should not appear the employment<sup>6</sup> of any language except Hindi. Having taken this resolution, my heart expanded like a flower bud No foreign words or rustic expressions were to appear in it Of those who heard (my intention), a few great scholars, old fashioned cummudgeons, wily old rascals, introduced a cats' concert,<sup>7</sup> wagging their heads, screwing their faces lifting up their noses and eyebrows, petrifying their eyes, and began to say, 'we don't see how this thing can be That

<sup>1</sup> *Bat kal bat m* = *bat kal* 'in an instant' *bat* 'with the words' *rem* 'being' *kal*

*It* 'here is a pun here' *bat* 'can't be translated' *Bat se bat* 'means literally' *g* 'entr' *as* 'from the great'

<sup>2</sup> Muhammad

<sup>3</sup> *Par'el anā* is literally 'to introduce one person to a other' Hence 'to introduce beguile' Hence 'as here' 'to be an object of affection or devotion'

<sup>4</sup> *Daul* is 'method manner appearance shape' But *daul dāl* 'as is to lay a foundation'

<sup>5</sup> The dictionary meaning of *p* 'is a solvent a flux' It is the application of anything as the application of a medicine of fire of plaster of a smearing and so on

*Khat r* 'is literally' *ast* 'is' (play at once) Hence 'inward' It corresponds exactly to the cats' concert of our schoolboy days *āl* 'at' 'is to take the eyes to stone' (*patla*) 'to give a stony stare'

the quality of Hindui should not appear that the quality of local dialects should not slip in that the style in use among the better sort of people the super excellent which they employ amongst themselves should under such conditions remain as it always was and that neither of these (two faults) should be reflected in it—that is impossible

I took offence at the difficulties raised by them cold sighs (of discouragement) and replied with some irritation I have said nothing so very wonderful If I show you a grain of mustard seed and try to persuade you that it is a mountain if I play a pantomime with my fingers and call the false true if I construct entangled and unconnected sentences without measure or moderation if (in short) I cannot do (what I propose) then well and good (you are quite right to ask me) why I let such words issue from my mouth (Let us judge by results) In what way soever it is effected an end is put to the dispute

The narrator of this story here declares himself and to that degree in which some people proclaim him (in the way of praise) speaks conformably Passing the right hand over the face (in consideration) I explain myself Whatever my Benefactor willed that whether it is gestures and hints<sup>1</sup> or coming and going or leaping and jumping or struggling and striving will I show Immediately on seeing which the steed of your fancy which is much faster even than lightning and which in his bound is like the deer will be lost in amazement

Mounting my horse I come

The skill I have I show it all

Whatever He who wished did wish that at once

In whatever I may say do I show forth

Do you now give ear and turning towards me look for a moment in my direction See in what manner I progress and what sort of flowers I disclose from the petals of my lips

---

The only meaning of *tao bhao* is very little. *Tao* is properly the red glow of the face when angry. When person is so inflamed with rage he says *tao d' bhā a*. *Bhā* is a gesture or hint. Thus *bhā a d' bhāo saf' af* *kaho* don't hint speak plainly. In *tao bhā* *ta* is little more than a doublet of *bhā* as in the phrase *us ne ba'ut ta c-* *bhāo d' bhāyo par ma ne el na man ap ne h' tel* *allā* he gave me several hints but I did not heed and stuck to my own determination.

*Chaulā* is the bound off. If four legs are taken by a deer. Hence to forget one's bound is to be lost in amazement.

The next specimen is an extract from the *Thēñh Hindī-ka Thāñh*, a short novel by Pandit Ayōdhya Singh Upadhyāy. It is an admirable specimen of the true Hindostani language, free from any admixture of borrowed words whether Persian or Sanskrit. This pathetic story, illustrating Hindu life in northern India, is well worth the study of everyone who wishes to master the real language spoken by the people of the Upper Doab, which is at the same time readily intelligible wherever Hindostani is employed as a lingua franca. This is more than can be said either for the Persianised Urdu of Maulvis, or for the Pandit-ridden Hindi of Benares.

It has been published both in the Deva nagari and in the Persian characters, and both editions are here given. I append a fairly literal translation. The Indian idiom, it will be observed, is retained throughout. There is none of the Persian order of words which we have observed in the preceding specimen.

[No 3]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

### WESTERN HINDI

#### HINDOSTANI (*Thēñh* VARIETY)

(*Pandit Ayōdhya Singh Upadhyāy, 1899*)

एक ग्यारह बरस-की लड़की अपने घर-के पास-की फुलवारी-में खड़ी हुई किसी-की बाट देख-रही-है। सूरज डूबने-पर है, बादल-में लाली छाई हुई-है, बयार जी-को ठंडा करती हुई धीरे चल-रही-है। थोड़ी बेर-में सूरज डूबा, कुछ झुट-पुटा सा हो-गया, फुलवारी-की एक ओर-से कोई उसी ओर आता दीख पड़ा, जिस ओर वह लड़की खड़ी थी। कुछ बेर-में वह आ-कर उस लड़की-के पास खड़ा हो-गया, लड़की-ने देख-कर कहा, देव-नन्दन अब तक कहाँ थे? मैं बहुत बेर-से यहाँ खड़ी तुम-को अगोर रही-हूँ ॥

देव-नन्दन चौदह पंद्रह बरस-का लड़का है। उस-के सुडौल गोरे मुखड़े, अच्छे हाथ पाँव, छरहररी डौल, जँचे और चौड़े माथे, लम्बी बाँहें, और जी लुभानेवाली बड़ी बड़ी आँखों-की देखने-से जान पड़ता-है जयंत सरग छोड़-कर घरती-पर उतरा है। वह लड़का उसी गाँव-में रहता-है जहाँ वह लड़की रहती-है, छोटेपन-से-ही दोनों दोनों-को चाहते आये-हैं। देव-नन्दन तीसरे चौथे जब कुट्टी पाता, उस लड़की-से आ-कर मिलता। यह लड़की



भो बड़े चाव-से उस-से मिलती और अपनी मीठी मीठी बातों-से उस-के जी-को लुभाती । लडकौ जानती-थी, आज देव-नन्दन आवेगा, इसी-से पहले-से उस-की बाट देख रही-थी । वह आया भी, पर कुछ अवेर कर-के । इसी लिये लडकौ-ने उस-से पूछा, 'देव-नन्दन अब तक तुम कहाँ थे ?'

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[ No 3 ]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

## WESTERN HINDI

HINDOSTĀNĪ (Tilī VARIETY)

( *Pandit Ayādhya Singh Upādhyay, 1899* )

ایک کیارہ برس کی لڑکی اے کھرے ناس کی پھلاری من  
 کھڑی ہوئی کسی کی باٹ دیکھ رہی ہے ۔ سورج ڈوبے پر ہے ۔  
 نادل من لالی چھائی ہوئی ہے ۔ ندر حی کو ٹھنڈھا کرے ہوئی  
 دھڑے دھڑے حل رہی ہے ۔ پھڑی ندر من سورج ڈوبا ۔ کچھ  
 چھوٹا سا ہوگا ۔ پھلاری کی ایک اور سے کوئی اُسی اور انا دیکھ  
 پڑا حس اور وہ لڑکی کھڑی بھی کچھ ندر من وہ اکر اُس  
 لڑکی کے پاس کھڑا ہوگا لڑکی کے دیکھ کر کہا دو بندن اب تک  
 کہاں ہے ؟ من بہ ندر سے یہاں کھڑی ہو کر رہی ہوں \*

دو بندن چونہ بدوہ برس کا لڑکا ہے ۔ اُس کے سڈول کورے  
 ٹکھڑے اچھے شانہ ناون چھوڑی ڈنل اوبھے اور حوڑے مانے لمبی  
 ماہن اور حی لنہاے والی بڑی بڑی انکھوں کے دیکھنے سے حان پڑا  
 ہے حنہ سرگ چھوڑ کر دھڑی پر اوبرا ہے نہ لڑکا اُسی گانوں من  
 رہا ہے حہاں وہ لڑکی رہتی ہے چھوٹنس سے ہی دو بندن کو  
 چاہئے ائے ہن دو بندن دسے حوڑے حہ چھوٹی انا اس لڑکی

سے آکر ملتا - یہ لڑکی بھی بڑے چاڑ سے اُس سے ملتی اور اپنی  
 میٹھی میٹھی باتوں سے اُسکے جی کو لبھانی - لڑکی جانتی تھی  
 آج دیونندن آویگا - اسے سے بچے سے اُسکی بات دیکھ رہی تھی -  
 وہ آیا بھی پر کچھ ابیر کرے - اسی لئے لڑکی نے اُس سے پوچھا  
 دیونندن اب تک تم کہاں تھے ؟

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## TRANSLATION.

A girl of eleven years of age is standing in the garden by her house watching for someone to come. The sun is about to set, the clouds are suffused with red, a gentle breeze is giving coolness to her spirit. In a short time the sun set, and, just as it was beginning to be dusky, someone became visible approaching, from another side of the garden, that side where the girl was standing. In a little while he came and stood by her. When the girl saw him she said, 'Dēonandan, where have you been all this time? I have been standing here a long while waiting for you.'

Dēonandan is a youth of fourteen or fifteen years. To look at his well-favoured fair-complexioned face, shapely hands and feet, slender form, high and broad forehead, long arms, and large heart-attracting eyes, you would think that Jayanta, the son of Indra, had himself descended from heaven and come down to the earth. He really belonged to the same village as that in which the girl lived, and from *babyhood* they had been fond of each other. Every third or fourth day, as he found an opportunity, Dēonandan would come to see her, and she, too, would meet him with the greatest affection, and with her sweet, sweet, words would attract his soul. The girl knew that Dēonandan would come that day, and for this reason had been looking out for him. He did come, but it was a little late, and that is why she said to him, 'Dēonandan, where have you been all this time?'

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## LUCKNOW LITERARY URDŪ

The following specimen is in the Persianised Literary Urdu of Lucknow. The preference for Persian words instead of indigenous ones is manifest from the first sentence.

Notice too, the preference for the Persian order of words with the verb in the middle, not at the end of the sentence, and the subject after the object. Hindi or indeed any pure Indo Aryan language, will not tolerate sentences like *chala aya bap ke pas*, he went to his father. The true Indian order would be *bap ke pas chala aya*. Again the order of the phrase *ek naukar ko us-ne puchha* is not truly Indian. The Indian order would be *us ne ek naukar ko (or -se) puchha* the subject preceding the object.

The specimen (which is a version of the Parable) is given in the Persian character. As it is a good specimen of Urdu handwriting it is given in facsimile and not in type.

## WESTERN HINDI

HINDŪSTĀNĪ (STANDARD URDŪ VARIETY)

ایک شخص کے دو بیٹے تھے۔ اُن میں سے چوٹا باب سے کہنی لگا۔ ابا جان جایدا دین ہمارا جو کچھ حصہ ہی  
 ہنگو دیدیجی۔ چنانچہ اوس نے اپنا اثاثہ دونوں کو تقسیم کر دیا۔ اور چند ہی روز بعد چوٹا بیٹا سب مال  
 اکٹھا کر بہت دور کے ملک میں چل گیا اور وہاں ساری دولت شہنشاہین میں اوڑادی۔ جب سب  
 اوشہ گیا تو اوس ملک میں قحط عظیم پڑا اور وہ محتاج ہو چلا۔ اور اوسنی اوس ملک کی ایک  
 رئیس کے ہاں جا کر نوکری کر لی۔ اوسنی اسی اپنی کہتوں میں سویرن چرائی کے لئے بھیج دیا۔  
 وہ تو بڑی ارزو کے ساتھ اُن چھکون سے بھی پیٹ بہر لیتا جو سویرن کہانی تھیں۔ مگر وہ بھی  
 کسی نے اُس کو نہ دی۔ اب اُسکی انہیں کہلین۔ اوسنی کھا کہ بہتیرے مزدور تو میرے باپ  
 کے یہاں پیٹ بہر کھانا پائیں بلکہ بچا بھی کہیں اور میں بہو کون مروں اہوں اور ابا کے پاس  
 جاؤں اور ان سے کہوں۔ ابا جان میں خدا کا اور آپ کے حضور میں گنہگار ہوں اور آپ  
 اس لائق نہیں کہ آپ کا بیٹا کہلاؤں۔ مجھی اپنی مزدوروں میں رکبہ لیجی پس وہ اوٹھا  
 اور چلا آیا باپ کے پاس۔ ہنوز فاصلہ ہی سے تھا کہ باپ نے دیکھ لیا اور رحم کھاکر دوڑا۔  
 گلے سے لٹایا اور پیار کیا۔ اور بیٹے نے اوسنے عرض کیا۔ ابا جان میں خدا کے حضور اور آپ کے

نظر میں گنہگار ہوں اور اب اس لائق نہیں کہ آپ کا بیٹا کہلاؤں۔ مگر باپ نے اپنی لوکڑوں کو حکم دیا کہ عمدہ سے عمدہ پوشاک لاؤ اور انکو بنیاد۔ انگوٹھی ہاتھ میں اور جوتا پاؤں میں بنادو اور سب لوگ دعویتیں کہا کر خوشیاں منائیں۔ میرا بیٹہ فرزند مکر ہے جیسا اور کم ہو کر بہرہ۔ چنانچہ وہ سب لوگ خوشیاں منانے لگے۔

اور تین اوس کا بیٹا کہیت پر تھا۔ جب وہ پلٹ کر گھر کے قریب پہنچا تو اوسنے کانپے اور نایاب کی اداز سنی۔ ایک نوکر کو اوسنے بل کر پوچھا کہ یہ کس بات پر ہوا ہے اوسنے اس سے کہا کہ آپ کے بھائی اچھی بن اور ادنیٰ صحیح سلامت واپس آئی ہیں آپ کے والد نے جشن کیا ہے۔ وہ بہت بگڑا۔ گھر کے اندر ہی نہ جاتا تھا۔ اس پر اوس کا باپ باہر نکل آیا اور منائے لگا۔ اوسنے باپ سے کہا کہ دیکھتی اتنی برسوں سی میں اپنی خدمت کرتا ہوں اور کیسے آپ کے حکم سے سرتابی نہیں کے۔ اس پر ہی آپ نے کہی مجھ بکری کا ایک بچہ نہ دیا کہ اپنی دوستوں کے ساتھ خوشی مناتا۔ مگر خون ہی آپ کا نیمہ بنایا جسے ایک سال مال کبیوں میں گنوا دیا تو آپ نے اولیٰ خاطر سے جشن کیا۔ اوس نے اوس سے کہا۔ بیٹا تم ہمیشہ سیر پلاس ہو جو کچھ میری دہ تمہارا ہے۔ مناسب یہ ہے کہ تھکا تھکا ہو گئے خوشیاں منائیں اور سرور ہوں

کیونکہ تمہارا بھائی مر کے زندہ ہوا ہے اور تم ہو کے پہرہ لایے۔

[ No 4 ]

## INDO-ARYAN FAMILY

## CENTRAL GROUP

## WESTERN HINDI

HINDOSTANI (STANDARD URDU VARIETY)

DISTRICT LUCKNOW

## TRANSLITERATION AND TRANSLATION

Ek shakhs ke do bete the Un mē se chhota bap se  
 One man of two sons were Them in from the younger father to  
 lahne lga abba jan jaedad mē hamari j kuchh hussa hri ham  
 to say began father dear propety in my whatever share is me  
 ho de diye Chunāche us ne apna aasa donō ho taqsim  
 to give away Accordingly I in b j is own property botl to division  
 la diya Aur chand hi roz b d chhota beta sab mal  
 was made and give And some even days afte the younger son all propertj  
 ikattha l ri hē bahut dur ke mulk mē chali gaya rui wahā  
 togethle made laving qicat distance of countrj into went away aid thie  
 saii dault shohad pan mē ura di Jab sab uth gaya to  
 all weatl debauchery in squandered away Then all up weat thie  
 us mulk mē qahat e arim para aur woh muhtaj ho chali Aur us  
 th at countrj in a famine great fell and le needy became And I m  
 ne us mulk ke ek is le hā ja hri naul aii hai li  
 by th at countrj of a iol native of place in gone havng seivice took  
 Us ne ise apne khetō mē suarē charane lē hie bhej  
 Him by for th is one is ow fields in soie feeding of for it was sent  
 diya Wah to bari aru lē sath un chhulkō se bli pet  
 away He indeed great desire of with those l uals with even belly  
 bhar leta jo suarē khata thī magai woh bhi hisi ne  
 would l ave filled w l el the swine eatu g were but th at even anyone by  
 us lo n d Ab us kī ākhē khuli Us ne k rha  
 I m to not was given Now him of eyes opened Him b j it was said  
 kī bahutere mazduri to mere bap lē wahā pet bhar  
 th at many labourers indeed my father of l oise at belly full  
 l hana pač bali bacha bhi rakhaī aur maī bhul hō maiū  
 food get nay i at e saving also leep and I from l i ngei die  
 Uthū aur abba ke pas jāū aur un so l rhu ' abba jan,  
 Let me ise and father of near go and I m to saj father dear,  
 maī Khuda la aur aple huzur mē gunah gai hū aur ab  
 I God of and your Honour of presence in sinner am and now



is laiq nari hi qpr bta l rhl ã Mujhe apne  
*this worthily not that your Honour of son I may be called Me your own*  
 mazdud mē rakhi huiye Pas woh ushu ur chala is i bap ke  
*labours in having kept take So he arose and went the father of*  
 pas Hmar fasit hi se thi li lap ne dcl h liya aur  
*near Yet distance even at he was that the father by he was seen and*  
 rahm l h l r i damia gah se lag i y, aur pira h l i n  
*pit / eten living le i n need to was attacked and lore was made*  
 Au bte ne us r i l i y, r h i j m m r i  
*Ad the so i b j l i i to the equest was made feller dead I*  
 Khuda l i l u u i aur ap l i nazar mñ gunah g u hñ aur r b  
*God of piety ce n l yoi i Honour of sight in you ei am and now*  
 is laiq nari hi qpr bta l rhl ã Mujhe  
*this worthily not that your Honour of son I may be called But*  
 bap ne apne narakauõ ho hul m diya hi unidra se  
*the father by his own servants to order was given that good than*  
 nnda pushrak l o r i m l o j r h r o i\_uthi hath mñ aur  
*good dresses being and this one on put c i nq hand o i and*  
 juti p õ mñ pnhao, aur r b log dr watñ k h i k r i l hush i vñ  
*shoe feet on put and all people fast eaten having i rejoicings*  
 marneñ Mra ich fairand m r i h a i j h r j i r i aur  
*let us celebrate My this son died having gain lived and*  
 gum ho k r i phu mila Ommñiche woh r b log  
*lost become having gain was found Accor dingly they all people*  
 khushiyā marane lag i  
*rejoicings to celebrate begin*

Us waqt us ha bari bta khet par thi Jab woh  
*That time I am of elder son field on was When he*  
 palat l r i ghar ke q r i b pahuch i to us ne gane  
*returned having house of near arrived then I am by singing*  
 aur nakh hi awaz suni Th n r u l r i l o us ne bula kar  
*and dance g of sound was heard A seriant I am by called having*  
 puchha hi yeh sab kis bat par ho r h i h r i ? Us ne  
*i was ask el that this all told matter on going on is ? Him by*  
 us se kaha ap ke bhar i c hañ aur un ke sahih  
*I am to it was said your Honour of brother come is and I am of safe*  
 salamat waps ane pur ap le wald ne jashn k i n a h a i ' Woh  
*soud back coming on your Honour of father by feast made is He*  
 bahut biga ghar ke andar hi na jat r t h a Is pr  
*much was put out house of inside even not going was This upon*

us ka bap bahar nikal aya aur manane laga Us  
*him of the father outside emerging came and to appease began Him-*  
 ne bap se kaha ki dekhie itne baar se mai  
*by the father to it was said that see so many years from I*  
 ap ki khidmat karī hū aur isi waqt ap ke hukm  
*your Honour of service doing am and any time your Honour of orders-*  
 se sartabī nahī ki, us par bhī ap ne kabhī  
*from disobedience not was done that on even your Honour by ever*  
 mujhe bakī kī ek bachcha tak na diya ki apne dostō  
*to me she goat of one young one up to not was given that my own friends*  
 ke sath khushī manatā Magar jū hī ap kī  
*of with rejoicings I might have celebrated But as even your Honour of*  
 yeh beta aī jis ne ap kī sara mal hasbiyō mē gāwa  
*this son came whom by your Honour of all substance lots in was*  
 diya to ap ne un kī khatī se jashn kiya Us ne  
*lost then your Honour by him of affection by a feast was made Him by*  
 us se kaha beta tum hamesha mere pas ho jo kuchh ma a  
*him-to it was said son you always me near are whatever mine*  
 hai woh tumhara hai Munasib yehi tha ki ham log  
*is that yours is Proper this indeed was that we people*  
 l hushiyā manāc aur masūr hō kyō ki tumhara bhai  
*rejoicings may celebrate and happy may be because your brother*  
 mar le zinda hua hai aur gum ho ke phir mila hai  
*died having alive become has and lost become having again found is*

## QASBĀTĪ URDŪ OF LUCKNOW

The preceding specimen has illustrated the high literary style of Lucknow Urdu. We now proceed to give specimens of the ordinary Urdu spoken in the city. It is known as *qasbatī* from *qasbat* the plural of *qasba* a quarter of a town.

It is not so highly Persianised as the literary dialect, but possesses the typical order of words which Urdu has borrowed from Persian. Thus we have *janīb dāllīn* in the southern direction the Indian order of which would be *dāllīnjanīb*. Similarly *kināre daryā e Sai l e* instead of *daryā e Sai l e kināre* on the bank of the river Sai.

I give two specimens of this form of Urdu. The first is a short passage of the Parable of the Prodigal Son which I give in transliteration only, merely for the purpose of comparison with the literary dialect. The other is a folk tale about the temple of Bhadrinath in Nigohā. It is given in the Persian character, with full transliteration and translation.

[No 5]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP

### WESTERN HINDI

#### HINDOSTANI (QASBĀTĪ URDŪ OF LUCKNOW)

### SPECIMEN I.

Ek shakhs ke do larhe the. Un mẽ se chhota ne apna bap se kahā ki 'a bap, jaedad mẽ se jo mera haqq hota ho mujhe de dijiye.' Jab us ne un ko apni jaedad taqsim kār di. Aur thore roz ke ba'd chhota larha sab lachh mal jam' kār ke dur he mulk ko iawana hua aur wahā par apna mal uyishī mẽ ura diya. Aur jab sab kharch kar dala tab us mulk mẽ bura qirht para aur woh khud mohitaj hone laga.

## WESTERN HINDI

HIND STANI (QASHALI URDU OF LUCKNOW)

## SPECIMEN II

مصدقہ نکوہاں کی جانب دکھیں انکے مندر مہادیو جی کا ہے جسکو  
 بھوپتسر کہتے ہیں اور کنارے دریائے ستلی کے واقع ہے \* اور وہاں ہر  
 ہر دوسرے کو مدلا ہوا ہے اور اکثر لوگ ہر روز درس کو بلا ناعہ جانا  
 کرتے ہیں اور جو مقصد دلی رکھتے ہیں وہ پورا ہوتا ہے

سینے میں آتا ہے کہ ایک وقت میں اورنگزیب بادشاہ بھی انکے  
 مندر پر سریف لائے تھے \* اور انکی بہت مدد بھی کہ اس مندر کو  
 بھدرا کر مٹور کو نکلوا لیں اور مدھا مردور اوس مٹور کے نکالے  
 کو مستعد ہوئے لیکن مٹور کی انتہا نہ معلوم ہوئی \* اب بادشاہ  
 کے عہد میں اگر احاطہ دی کہ اس مٹور کو بوڑا ڈالو \* اب  
 مردوروں کے بوڑا شروع کیا اور دو ایک صرف مٹور میں لکائی بلکہ  
 کچھ سکسب بھی ہوئی سکا سال ایک بھی مٹور ہے اور  
 مدرے حوں بھی مٹور سے ہوتا تھا لیکن اسی مدرے مٹور کی  
 طاہر ہوئی اور اوسے مٹور کے مدھے سے ہزارہا مدرے نکل پڑے اور  
 اب موج بادشاہ کی بھوپتسر سے برساں ہوئی \* اور بہت حد بادشاہ کو

بھی معلوم ہوئی \* تب بادشاہ نے حکم دیا کہ اچھا اس ضرور کا نام  
آج سے بہتر ہو اور جس طرح پر بھی اُسی طرح سے بند کر دو  
اور چون بادشاہ نے ضرور مدکور بند کرائے کا انتظام کر دیا \*

اب چند روز سے علاوہ درس کے یہاں سے نوکدار لوگ وہاں  
دوبائیں لگاتے ہیں \* علاوہ معمولی چندوں کے کاشتکاری کی چیزیں  
جو دعوت میں یہاں زیادہ کر کے ضرور ہوتی ہیں وہاں پر مل  
سکتی ہیں \*

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[ No 6 ]

## INDO-ARYAN FAMILY

## CENTRAL GROUP

## WESTERN HINDI

HINDOSTANI (QASBATI URDU OF LUCKNOW)

## SPECIMEN II

## TRANSLITERATION AND TRANSLATION

Qasba Nigohā ki janib dakhin ek mandir Mahadeo ji ka hai,  
 Town Nigohā of direction southern a temple Mahadeo j's of is  
 jis ko Bhaūresar lāhte haī aur kinare daryā e Sai ke  
 which Bhaūresar calling they are and on the bank the river of Sai of  
 wage hai Aur wahā par hai Du shamba ko mela hota hai aur  
 situated is And there on every Monday on a fair being is, and  
 aksar log har roz darshan ko bila nagha  
 generally people every day paying respects for without intermission  
 jaya karte-haī aur jo maqsad e dil rakhte haī woh  
 going regularly are and what desire of of the heart keeping they are that  
 pura hota hai  
 fulfilled being is

Sunne mē ųya hai ki ek waqt mē Aurangzeb Badshah bhī  
 Hearing in come it is that one time in Aurangzeb the Emperor also  
 un-ke mandir par tashrif lae the Aur un lī yeh  
 that (God) of temple on honoured with his presence And Him of this  
 manshā thī lī is mandu ko khudwa kar murat lō nikalwa  
 intention was that this temple got dug up having the image he might get  
 lewā, aur sadha mazdur us murat ke nikalwa lō musta idd  
 taken out, and hundreds labourers that image-of taking out for ready  
 hue, lkin murat ki intiba na ma lum hun Tab  
 became, but the image of end not found became Then  
 Badshah ne ghusse mē a lar ijazat dī lī 'is  
 the Emperor by anger in come having permission was given that, 'this  
 murat ko to dalī Tab mazdurō ne torna shuru  
 image break in pieces' Then the labourers by to break commencement  
 kiya, aur do ek strob murat mē ligai balki kuchh  
 was made, and two one strokes the image in were applied nay, somewhat  
 shikast bhī ho gī jis ka nishan aī tak bhī maujud hai, aur  
 broken also it became which of the mark today to also existing is, and

gadh e khun bhi muat se numud huṛ lāhun asi  
*little a blood also the image from visible became, but such*  
 qudrat muṛt ki zahir huṛ usi murat kē  
*super natural power the image of manifest became, and that very image of*  
 niche se hazārha bhāṇi nikāl par huṛ sab fauj e Badshah ki  
*below from thousands ho nets issued, and all the army of the Emperor of*  
 bhāṇi se pareshan huṛ Aurah ilah ki Badshah ko bhi marlum  
*ho nets from distress became And this news the Emperor to also known*  
 huṛ Tab Badshah ne hul m di ki 'achchhi, is  
*became Then the Emperor by order was given that, 'good, this*  
 muat ka nam aṛ se Bhāṇi sar huṛ, aur jis  
*image of name today from Bhāṇi sar (Lord of Ho nets) became, and what*  
 tūh par thi usi tarah se band kar do' huṛ khud  
*manner on it was that very manner by closed up made, and I myself*  
 Badshah ne muṛt ko band karane ki intizam  
*the Emperor by the image aforesaid closed up causing to make of arrangement*  
 kar diya  
*was made*

Ab chand roz se ilah ki dāṛ huṛ ki bahut se dukandar  
*Now some days from beside paying respects of many very shopkeeper*  
 log wahā dukānē lagitē hī 'Ilah mā'muḥ chūṛ ki, hāshkari ki  
*people there shops arranging are Besides ordinary things-of, cultivation of*  
 chūṛ jo dehat mē bahut zūād kar ki zūarāt hoti hī  
*things which villages in much more done having necessary being are*  
 wahā par mil sakti hī  
*there on be found can*

## FREE TRANSLATION OF THE FOREGOING

To the south of the town of Nigohā there is a temple of Mahadeo, which people call Bhāṇesar and is situated on the bank of the river Sarā. A fair is held there every Monday and every day there is a stream of people who come to visit the image in the belief that this act of worship will lead to the fulfilment of all the desires of their heart.

The story goes that the Emperor Aurangzeb once visited the temple of this deity and gave orders that the image should be dug up and taken out of the temple. He sent several hundred labourers but no matter how deep they dug, they could not find the bottom of the image. Enraged at this the Emperor ordered the image to be broken in pieces. The labourers commenced the work and gave it one or two blows. In doing so they damaged it slightly and the marks of this are visible to the present day. A few drops of blood also issued from the image. But this indignity only served to make manifest the supernatural power which existed in the idol. Thousands of ho nets issued from below it and put the Emperor's army of men to flight. When this was told

to him he said, 'very well, from this day let this image be known as Bhaūrēsar, or the Lord of Hornets, and let the earth be filled in so as to restore it to the same condition as that in which it was before.' He then himself saw that the arrangements for restoring the image to its original condition were carried out.

For a long time not only have people visited this shrine to pay homage to the deity, but a number of shopkeepers have set up shops in the locality. They sell not only the ordinary stock in trade but also everything that is necessary for village life.



## BEGAMATĪ URDŪ OF LUCKNOW

The form of Urdu employed by respectable Musliman ladies of Lucknow City is known as Begamatī. It is said to be very free from any Hindi admixture, but this statement is not borne out by the specimens which I have received.

Two specimens are given. The first is a transliterated text of a portion of the Parable of the Prodigal Son for comparison with the other Urdu versions. The other is a letter written by a Musliman lady of Lucknow to her mother. It is an admirable specimen of this dialect, full of quaint idioms and vivid expressions. I give it in facsimile of the original manuscript, together with a transliteration and translation. The writing of the manuscript is in the ordinary holoḡ Urdu running hand.

Note that Persian and Arabic words ending in a short *a* are not inflected for the oblique cases as the grammars tell us should be done. Thus *Alaam Sahiba* (not *be*) *le*, (by the son) of the Khanam Sahiba, *elha mahina* (not *-nē*) *hē bacl̥cha* a bācl̥ of six months. This is a common irregularity of writing which, however, does not affect the pronunciation. These oblique forms are pronounced as if ending in *e*. *Sahiba le* is pronounced *Sahibē le*, and so on.

[No 7.]

## INDO ARYAN FAMILY.

## CENTRAL GROUP

### WESTERN HINDI

#### HINDOSTANĪ (BEGAMATĪ URDŪ OF LUCKNOW)

### SPECIMEN I.

Ek admi hē do bēte the. Un-mē se chhota bap ē bola 'abha-jan, mēl asbab mē jitna hamara hissa hai ham ko de dijiye.' Aur us ne apnī daulat donō ko bāt dī. Thorē donō bā d chhota sab jam-jatna samet-kar bahut dur kī inul-k-ko nikal gya. Wahan̄ sab shohad pan mē ura baitha. Jab sab uth utha gava to us mulk-mē bahut bara qat̥ parā, aur veh moh̄taj ho chāl.



غامِ حجب کے بیٹے نے مکانِ اکور کے بانہ کے گہر میں بول دیا: دو پہر مندر کا  
 صبح میں لئے اودھا چور چور کر کے غل چا دیا۔ - نظیر اور اودھنی بوی میں  
 روزِ حرہ جھنجھٹ سو اکر نے عرِ نظیر کو تو آپ جانے ایک بند چڑا بوی ہی  
 مزاج دار ذرا ذرا سی بات بر لوقہ بن میں مولا گئے تھے کد کھنچا یا  
 ہیں کچا سہ ہے۔ - خدا کہے سیانی لڑکی بیاہنے لایق پہلو کے لگی  
 بیٹی ہے۔ - روکا سامنے اس کب کب جب جب دن رات کے درنا کل کل کے  
 کہا جائے مگر ایسے عقل و نیرِ خدا کے مار سمجھا نہیں بات سے بنگلہ مند سے من  
 کون دخل دے۔ - اودھا نکو بنے اودھا دے کو دیکھنے کوئی بات نہ جیت  
 بکبار بکبار ہی مانے لڑکھڑکھ کر دہیال چلا گیا۔ - بگم جان کا جیسے  
 پالا پوسہ بچہ پر کون جانا؟ - بچاری کرکے اکٹھے دیا ہے کد کد لڑکھڑکھ  
 ابھی میان کو سرے پرے چار سہ بیٹے سنن ہوئے ہننے کہ میرا سان پہٹ بڑا  
 غریب سے ہی ہے اس ہی ٹوٹ گئی۔ -

## WESTERN HINDI

HINDOSTANI (BEGAMATI URDU OF LUCKNOW)

## SPECIMEN II

## TRANSLITERATION AND TRANSLATION

KHATT BĪTĪ KĪ TAPAT SĪ MĀ KŌ  
 LETTER DAUGHTER OF DIRECTION FROM MOTHER TO

Ammi ʔn̄ Khuda haic ʔp salamāt ʔahē  
 Mother dear God may male Your Honour (n) safety, may remain  
 Bahū Jhāmrah Sahib ʔ Lal hū mē dākhil hū Un se  
 Sister Jamrah Sahib today Lucknow in entered became Hei from  
 ʔp ʔ sab khañ wa sālāh m̄ lum hū Baie  
 Your Honour of all health and prosperity Inowu became The elder  
 māmū ʔ ʔp ʔe dīñ (hāmchā) mandā ʔrhta hū  
 maternal uncle of spirit daily (ie always) unwell remaining is  
 Lal hūñ mē bhūt dāwa darman h̄ m̄grā kuchh faida nahī  
 Lucknow in much medicine drugs were done but any benefit not  
 hua Kalh ʔgrā ʔpñ ʔlā hū gayā  
 became Tomorrow if the above one (ie the moon) I happened (ie becomes visible)  
 to Jumʔat ko woh ʔarū ʔarū ʔlā haic Faizabād  
 then Thursday on Ie certainly certainly (for) treatment doing Faizabad  
 sīdhīgē  
 Ie will start

Aj lāl ʔahī chorē ʔ hūā n̄ghā hū . Pāos mē  
 Nowadays here thieves of great gang is The neighbourhood in  
 Khāmrah Sahib ʔ ʔahī lāl dīñ-dahāc hū chor  
 Khamrah Sahib of at yesterday in broad daylight several thieves  
 ghūs ʔ Bū ʔ ghul ghāpūā m̄rchā Sīpāh n̄gūrē ḡwār ko  
 entered Much noise clamour was raised Constables useless, boot of  
 līth samjh̄ n̄ b̄gh̄, hūllar sunt hū hamārē  
 steel understood not knew upon on immediately on hearing our  
 māñ mē dāñāñā chālāc Woh to ʔh̄rē, bārī khāñ ʔt  
 house in straightway came That verily you may say great good luck  
 guz̄ Admī dyūñ-p̄ñ mājud thā Us n̄ ʔlā  
 happened A man ante chamber on present was By him it was stopped

thama      Nāhī to      sab la      samna      ho jata      Us mē bē  
*impeded      Otherwise      all (of us) of      exposure      would have been      That out of*  
do choi      pakre      bhī      gie      Muñ ne      hākim ke      samnē  
*two thieves      arrested      also      went      The idiots by      the magistrate of      before*  
ulta      chhudda      lakha      hī,      'Khanam      Sahibā ke      beti ne      mākan  
*contrary      accusation      brought that,      Khanam      Sahibā of      the son by      the house*  
akhvane ke      bahāna se      ghai mē      bulaya      Do      pahar      band  
*estimating of      pretext on      house in      (we) were summoned      Two      watchmen      confined*  
rakha      pachas      rupaye      chhin hī      ulta      chor      chor'  
*(we) were kept,      fifty      rupees      were snatched away,      contrary      'thief      thief'*  
kar ke      ghul      machā diya  
*doing      noise      was raised'*

Narī aur      un hī      bīvī mē      roz marī      jhānjhāt      hua kartī hai  
*Na is      and      I am-of      wife between      daily      wrangling      I keeps going on*  
Narī ko      to      ap      jāniye,      —      ek      nak charhī      Bīvī  
*Na is      indeed      You      Honour      may know      —      a      nose mounted one      The wife*  
bhī mīzājdaī,      zūrī zūrī sī      bat pū      'tu      tu,      māī māī  
*also      haughty      very little      matter on      thou      thou      I      I      (I am quarrelling)*  
hone lagtī hai      Lakh      samjhāy      bāhūn  
*to be      beginning is      Hundred thousand      was it-emonstrated (by me),      sister,*  
bachcha      sath      hī      Khuda      rakhe      Sīyanī      larkī  
*unexperienced      company      is      God      preserve (you)      Your      daughter*  
biyāhne      laiq      pahū se      lagī      bāthī hī      Us se      samne      is  
*for being married      fit      side by      close      seated is      He of      before      this*  
hak bak      jhak jhak      dīn      rat ke      dāt      hīl hīl se      hārī      fūda  
*tall      altercation      day      night of      tectil      gnawing from      what      profit'*  
Magā      usī      aqīdā pā      Khudā hī      mar      —      Samjhāne mē      bat hī  
*But      such      words on      God-of      cause      Remonstrating on      words of*  
batangrī      badhte hāī      Krun      dakhī dē ?      Ultī  
*wranglings      increasing are      Who      may interfere ?      On the contrary*  
nāl hū      bhīne  
*disgraced      he may become*

Aulād      Ahī ko      dekhiye      Nā      koi      bat      nā      chit,      bekārī  
*Aulād      Ahī      please see      Not      any      word      or      talk,      without ground*  
bekar      bhī,      mā se      lar bhū kar      dadlūyal  
*without ground      also,      motley with      quarrelled having      to grandfather's house*  
chala gaya  
*he went off*

Begam      Jan hā      chhī      mahīna hā      pala-pota      bachcha  
*Begam      Jan of      six      months of      brought-up (and) nursed      baby*  
pāso      jāī lāha      Bechāī,      ek      ākh      dabatī hai,  
*the day before yesterday      has died      Poor creature,      one      eye      pressing she is,*

lakh		āsu		gute haī		Abhi		Miyā ko	
<i>a hundred thousand</i>		<i>tears</i>		<i>falling are</i>		<i>Only now</i>		<i>(her) husband to</i>	
mate	puie	chai	maḥna	bhi	nahī	hue the	li	yeh	a-man
<i>since death</i>	<i>full</i>	<i>four</i>	<i>months</i>	<i>even</i>	<i>not</i>	<i>passed had</i>	<i>when</i>	<i>this</i>	<i>shy</i>
phat para	Gharib li		rah	sahī	as	bhi	tut gar		
<i>fell in</i>	<i>The poor</i>	<i>woman of</i>	<i>remaining</i>	<i>hope</i>	<i>also</i>	<i>broke</i>			

## FREE TRANSLATION OF THE FOREGOING

## A JETTER FROM A DAUGHTER TO HER MOTHER

## DEAREST MOTHER

May God ordain that you ever remain in safety. Sister Jhamman arrived today in Lucknow, and from her we have heard how you are getting on. The elder uncle's health is daily getting worse and worse. He has been trying all kinds of medicine here in Lucknow but they don't seem to do him any good. So if the moon becomes visible tomorrow he will certainly set out on Thursday for Fuzabad to be treated by the doctors there.

Nowadays there is a big gang of thieves about. Yesterday in broad daylight a number of them got into the house of the Khanam Sahiba, who lives close by us. There was a great hue and cry and the fools of police useless as a boor's cudgel which neither I now nor understands directly they heard the outcry made struggle for our house. You may indeed say that we were fortunate for by great good luck there was a man standing at our hall door who stopped them. Otherwise all we women in the zanana would have been exposed to view. Two of the thieves were caught and the idiots when they came before the magistrate brought a countercharge that the Khanam Sahiba's son had invited them into the house under the pretext of getting the building valued. They added that he had imprisoned them for some six hours and robbed them of fifty rupees and had then got rid of them by calling out thief thief.

You will be sorry to hear that Nari and his wife keep on their daily quarrelling. You know Nari what sort of man he is going about with his nose in the air. His wife, too, is overweening and starts a wrangle on even so little a matter. I've reasoned with her thousands of times — sister dear, there's inexperienced company. There's a young marriageable girl sitting close to your side. What good will come from all this nonsense and talk all this teeth gnashing by day and by night in her presence? My God's curse rest on such silly wits. The more one remonstrates the more she wrangles. Who is there to interfere with the certainty of having some rude thing said in return?

Just look at Aulad. His conduct. Without saying a word my father absolutely no reason he has quarrelled with his mother and gone off to stay with his grandfather.

Begam Jan's six months old little baby, which she had been nursing with such loving care, died the day before yesterday. Poor creature when she presses together the lids of a single eye a hundred thousand tears fall. It is only four months since her husband died, and now, again the sky has fallen in upon her. The poor thing's one remaining consolation is now broken.

## STANDARD URDU OF DELHI

The Urdu of Delhi is less Persianised than that of Lucknow and hence more nearly fulfils the requirements of a *lingua franca* intelligible over the whole of India. This will be evident from the following specimen (the authorised Urdu version of the Parable of the Prodigal Son as issued under the auspices of the British and Foreign Bible Society). It will be seen that the vocabulary is on the whole simple and that the Indian and not the Persian order of words is preferred. For another example of Delhi Urdu the Urdu List of Standard Words and Sentences which was prepared in that city may be consulted.

The original Urdu version of the New Testament was made for the British and Foreign Bible Society by Henry Martyn during the years 1806-1810. It has been thrice revised. The version of the Parable now given is taken from the third and last revision carried out by a committee headed by Dr. Westbrocht during the years 1893-1899.

The Bible Society has issued this version under two forms—one in the Persian character and the other in the Roman character. I give both here. The system of transliteration used by the Bible Society differs somewhat from that employed in the present Survey but this will give rise to no difficulty.

It is not necessary to give an interlinear translation.

[ No 9 ]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP

## WESTERN HINDI

HINDOSTANI (STANDARD URDU, PERSIAN CHARACTER)

(Panjab Auxiliary Bible Society, 1900)

ایک شخص ے در ٹے یے - اُن من سے چھوٹے ے باب سے  
 کہا کہ آئے باب - مال کا حوصہ صحفہ کو پہنکنا ہے صحفہ دے -  
 اُس ے اپنا مال مناع اُنہیں بانٹ دی - اور بھڑے دن بعد چھوٹا  
 بیٹا اپنا سب کچھ جمع کرے دورے ملک کو روانہ ہوا - اور وہاں اپنا مال  
 بد چلی میں اڑا دیا - اور حب سب خرچ کر چکا تو اُس ملک من  
 سب کال پڑا - اور وہ محتاج ہوئے لگا - پھر اُس ملک ے ایک  
 باشندے ے ہاں جا پڑا - اُس ے اُس کو ایسے کہندوں من سڑخراے بندھا -  
 اور اُسے آرزو بھی کہ جو پھلیاں سڑ کھائے یے اُن سے اپنا بیٹ  
 بھرے - مگر کوئی اُسے نہ دینا تھا - پھر اُس ے ہوش من آ کر کہا  
 کہ میرے باپ ے کتنے ہی مردوروں کو روٹی افراط سے ملتی ہے -  
 اور میں بہاں بھوکھا مر رہا ہوں - من اُٹھ کر اپنے باپ ے پاس  
 جاؤنگا اور اُس سے کہوںگا کہ آئے باب - من آسمان کا اور ندی نظر  
 من گنگار ہوا - اب اِس لائے نہیں رہا کہ پھر بدرا بیٹا کہلاؤں -  
 صحفہ اپنے مردور جیسا ہی کر لے - پس وہ اُٹھ کر اپنے باپ کی طرف  
 روانہ ہوا - وہ ابھی دور ہی تھا کہ اُسے دیکھ کر اُس ے باپ کو برس



آنا - اور دوڑ کر اُس کو کالے لگا لیا اور بوسے لئے بٹے بٹے اُس سے کہا کہ آتے باب - میں آسمان کا اور ندی نظر میں کھنگار ہوا - اب اس لائو بہن رہا کہ نمر ندرا بنٹا کیلاؤں - باب بٹے اپنے نوکروں سے کہا کہ اچھے سے احسا خاصہ حلد نکال کر اُسے پہناؤ اور اُس کے شانہ میں انکوٹھی اور پاؤں میں حوی پہناؤ - اور بٹے ہوئے بکڑے کو لاکر دے کر دیا کہ ہم کھا کر حوسی سنائیں - کیونکہ ندرا نہ بنٹا مَرده سا - اب رندہ ہوا - کھو کھا نما اب ملا ہے - بس وہ حوسی سنائے لے ، لیکن اُس کا بڑا بنٹا کھد بس سا - حب وہ اکر کر کے پردی پہنچا تو کالے بچے اور ناحیے کی ازار سنی اور ایک نوکر کو بلا کر دریا آب کرے لگا کہ نہ کنا ہو رہا ہے ؟ اُس بٹے اُس سے کہا کہ ندرا بھائی ا کنا ہے اور ندی باب بٹے پلا ہوا بکھڑا دے کرانا ہے - اس لئے کہ اُسے بھلا چنگا نا - وہ عے ہوا اور اندر جانا نہ چاہا - مگر اُس کا باب باہر جائے اُسے سنائے لگا اُس بٹے اپنے باپ سے جواب میں کہا کہ دیکھو اپنے برس سے میں ندی خدمت کرنا ہوں اور کھسی ندی حکم عدولی بہن کی - مگر مجھے تو بے کھسی ادا کرکری کا بچہ بھی نہ دیا کہ اے دوستوں کے شانہ حوسی سنا - لیکن حب ندرا نہ بنٹا انا جس بٹے ندرا سال مناع کسندوں میں اڑا دی - تو اُس بٹے لئے بوسے پلا ہوا بکھڑا دے کرانا - اُس بٹے اُس سے کہا - ندرا - تو تو ہمیشہ مدرے پاس ہے اور خو کھہ ندرا ہے وہ ندرا ہی ہے - لیکن حوسی سنانی اور شادمان ہونا مناسب سا کیونکہ ندرا نہ بھائی مَرده نما - اب رندہ ہوا - کھو کھا سا اب ملا ہے •

[ No 9 ]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

## WESTERN HINDI

HINDOSTANI (STANDARD URDU ROMAN CHARACTER)

*(British and Foreign Bible Society, 1900)*

El shukhs ke do bete the Un men se chhote ne bap se kahī kī Aī bīp mal kī jo  
 husar mujh lo pahunchta hī, mujhe de Us ne apna mal mata unhen brnt dī Aī  
 thone dīn bad chhota betī apnī sab kuchh jama kar le dūle mull ko rīwana huā  
 aī wahan apna mal badchalnī men uīa diya Aī jīb sīb līhaich kī chukī to us  
 mull men sakht līlī pāia rī wuh muhtaj hone lagī Phī us mull le ek bashindō ke  
 hīn ja para us ne us lo iphe kheton men suar charane bheja Aī use aīzu thī kī  
 jo phalyan suai lī hte the un se apnī pet bhare mīgrī lōī use nī deta thā Phī us  
 ne hosh men alī alāha kī Meīe bap ke lītne hī mazdūron lo rōī ifī it se mīltī hī rī  
 mīn yahan bhukhī mī rī hī hun! Mīn uthkī apne bap le pas jūngī aī us se  
 kīrhungī lī Aī bīp main asman ka aī terī nīzai men gunahgāī hūa ab is laīq nahīn  
 iahā kī phī terā betī kahlaun mujhe apne mazdūr jūsa hī lī le Pīs wuh uthī rī  
 apne bap kī tarāī rī rī hūa Wuh abhī dūī hī thā kī use dekhī aī us le bap lo tars  
 rī rī daurkī us ko gale lagī hīya rī bōse hīe Bete ne us se kīhā kī Aī bap mīn  
 asman lī aī terī nīzai men gunahgāī hūa rī is laīq nahīn iahā kī phī terī betī  
 kahlaun Bap ne apne nālī aīon se lāhī, kī Achchhe se achchhā jama jald nīkallī  
 use pahīnāo aī us le hīth men anguthī aī panwōn men jutī pahīnāo Aī pale hue  
 bachhīe lo līhāī zabhī kīo līlī ham khakī līhushī manāen līvankī mērī jīh betā  
 mūda thā ab zīndī hūa kīhō gaya thā ab milā hī Pīs wuh līhushī manāne lage

Lel in us kī barā betā khet men thā jab wuh akī ghāī ke nīzdīk pahunchā to gane  
 bajīne aī nachne lī rī waz sunī rī ek rukhī ko bulakar dīryaft līane laga lī jīh  
 kī ho iahā hai? Us ne us se kaha lī Terī bhāī ā gaya hai aī tere bap ne palā hūa  
 brichhīa zabhī lī rīya hai is hīe kī use bhālā chāngā payī Wuh gūsse hūī rīr andī  
 jana na chahā magrī us kī bap bīhāī jalē use manīne laga Us ne apne bap se  
 jawab men lāhī lī Del hī itne bāīas se mīn terī līhīdmat kartā hun aur kabhī terī  
 hukm udulkī nahīn kī magrī mujhe tū ne kārīnī el bīkī ka bachchā bhī na diya kī  
 apne doston le uth līhushī mīnātī lēlīn jīb terā jīh betā ayī jū ne terā mal matr  
 kīshīon men uīa dī to us ke hīe tū ne palā hūa bachhī zībīh kārāyī Us ne ns se  
 kīhī, Betā tū to hamesha meīe pas hai aī jo lūchhī meīa hai wuh terā hī hai lēlīn  
 līhushī manānī rī shadman honā munasīb thā kyūn lī terā jīh bhāī mūda thā ab  
 zīndā hūa līhō gīya thā rī milā hai

The system of transliteration that adopted by the Bible Society and differs somewhat from that employed in the present Survey

## MODERN URDU OF DELHI

During the last thirty or forty years a school of writers has arisen in Delhi, which has paid attention to the necessity of avoiding the extreme Persianisation of style which had hitherto been fashionable and which is still fashionable in Lucknow.

The author of this school who has obtained the greatest reputation is Maulvi Nazir Ahmad. Two novels by this writer, the *Mir'atu'l-'Arus* (The Bride's Mirror), and the *Taubatu'n Nasuh* (The Repentance of Nasuh), have been edited in England. They are well worth reading, not only as introductions to the Urdu language, but for their contents. They are admirable pictures of the home life of respectable Indian Musalmans of the middle class. The stories are absolutely unobjectionable and full of interest, and are illumined by many pages of true humour. An account of the best editions of these works will be found in the Bibliography under the name of their author, and for further information regarding the school of writers to which he belongs, the reader is referred to Sheikh 'Abdu'l Qadir's work on 'The new School of Urdu Literature' quoted in the first section of the Bibliography.

As a specimen of Nazir Ahmad's style, I give an extract from the *Mir'atu'l-'Arus*. The text is taken from Mr G. E. Waid's edition in Roman characters (London, 1899). The passage selected is a cook and bull story, freely interlarded with pious phrases, told by a swindling old crone to the silly heroine, on whom she is playing the confidence trick. The story is *a propos* of two miraculous (but quite unnecessary) cloves, which the old lady presents to the year old bride, and which are guaranteed to restore a husband's love and to give children to the most unloved of barren wives. The reader who is curious as to the sequel is referred to the original work. Suffice it here to say that the old lady having gained the bride's confidence successfully decamps with all her jewelry.

Considering that the novel is written by a Musalman for his co-religionists, and is professedly in Urdu, not in Hindi it is remarkably free from Arabic and Persian expressions. In Lucknow Urdu nearly every word would hail from one or other of these sources. Here fully forty five per cent of the vocabulary is Indian, about twenty per cent is Persian and less than 31 per cent is Arabic. The small remainder comes from other languages — Turkish, English, and Portuguese.<sup>1</sup>

<sup>1</sup> I am indebted to Mr Ward the editor of the *Mir'atu'l-'Arus* for these particulars. I would strongly recommend every one who is interested in the present *Lingua Franca* of India or its literature to read this edition of a highly original and interesting novel. The personal reading given to Europeans by its being in the Roman character and every assistance is rendered by a excellent etymological and literary index when necessary. An English translation by Mr Ward is published as a separate volume.

## CENTRAL GROUP

## HINDOSTANI (MODERN URDU OF DELHI)

(Maulavi Nasir Ahmad, cu ca 1870)

میں حبِ حق کو کبھی بھی تو اُسی حمار میں بھوپال کی  
ایک سنگم بھی سوار نہیں۔۔۔۔۔ شائد تم نے اونکا نام بھی سُنا  
ہو بلعس جہانی سنگم۔۔۔۔۔ سب کچھ خدا نے اونکو دے  
رکھا تھا - دولت کی گچھ اندھا نہ تھی - نوکر حا کر لونڈی غلام  
پالکی بالکی سب ہی کچھ تھا - ایک تو اولاد کی طرف سے معصوم  
رہا کریں نہیں - کوی نچہ نہ تھا - دوسرے نواب صاحب کو انکی  
طرف مطلقاً اِلتفات نہ تھا اور شائد اولاد نہ ہوئے لے سب محتج  
نہ کرے ہوں ورنہ سنگم ضرور شکل میں حد سے آفتاب حد سے  
ماہتاب۔۔۔۔۔ اور اس حس و دولت پر مزاج ایسا سا نہ کہ  
ہم جسے ناحضروں کو برابر ٹٹھانا اور بات پوچھنا نہ سنگم کو معذروں  
سے پرلے درجے کا اعتقاد تھا ، ایک دفعہ سُنا کہ بس کوس  
پر کوی کامل وارث ہے - اندھیری رات میں اے گھر سے پیادہ جا  
اون کے پاس گئیں اور بہر بھر نک شاہدہ باندھے کھڑی رہیں ،  
معذروں کے نام کے قربان جائیں ، ایک مرتبہ جو شاہ صاحب نے





[ No. 10.]

## INDO-ARYAN FAMILY.

CENTRAL GROUP.

## WESTERN HINDI.

HINDŪSTĀNĪ (MODERN URDŪ OF DELHI).

(Maulavi Nagir Ahmad, circa 1870.)

## TRANSLITERATION AND TRANSLATION.

Mañ jab hajj-kō gai-thī, tō usī jahāz-mē.  
*I when pilgrimage(-to-Mecca)-to gone-was, then that-very ship-in*  
 Bhōpāl-ki ēk Bēgam bhi suwār thī; — shāyad tum-nē un-kā  
*Bhōpāl-of a Bēgam also passenger was; — perhaps you-by her-of*  
 nām bhi sunā-hō, Balqīs Jahānī Bēgam; — sab-kuchh Khudā-nē  
*name also heard-may-be, Balqīs Jahānī Bēgam; — everything God-by*  
 un-kō dē rakhā-thā; daulat-ki kuchh intihā na thī;  
*her-to giving placed-was; wealth-of any end not was;*  
 naukar-chākar, laundī-ghulām, pālki-nālki, sab-hī-kuch  
*servants-attendants, girls(-and)-slaves, palanquins(-and)-litters, everything-veryly*  
 thā; ēk tō aulād-ki taraf-sē maghmūm rahā-kartī-thī;  
*was; one indeed family-of direction-from grieved she-continued-to-remain;*  
 kōi bachcha na thā; dūsre Nawāb-Şāhib-kō un-ki taraf muṭlaq  
*any child not was; secondly the-Nawāb-Şāhib-to her-of direction absolute*  
 iltifāt na thā, aur shāyad aulād na hōnē-kē sabab mahabbat na  
*kindness not was, and perhaps family not being-of because affection not*  
 kartē-hō, warna Bēgam şurat-şakl-mē 'chandē āftāb,  
*doing-he-may-be, otherwise the-Bēgam form-appearance-in 'now a-sun,*  
 chandē māhtāb,' — aur is ḥusn-o-daulat-par mizāj aisā sāda,  
*now a-moon,' — and this beauty-and-wealth-on disposition so simple,*  
 ki ham-jaisē nāchizō-kō barābar biṭhānā aur bāt pūchhnā!  
*that us-like nothings-to equally to-give-a-seat and matters to-ask!*  
 Bēgam-kō faqirō-sē parlē darjē-kā e'tiqād thā. Ek daf'a  
*The-Bēgam-to mendicants-to utmost degree-of faith was. One time*  
 sunā ki tin kōs-par kōi kāmīl wārid hai; andhērī  
*it-was-heard that three kōs-on a-certain saint arrived is; dark*  
 rāt-mē apnē ghar-sē piyāda-pā un-kē pās gay, aur pahar-bhar  
*night-in her-own house-from on-foot him-of near she-went, and a-watch-full*  
 tak bāth bandhē kharī rahī. Faqirō-kē nām-kē  
*during hands being-folded standing-up remained. Mendicants-of name-of*

qurban                      jaiye !      Ek      martaba      jo      Shah Sahib ne      ākh  
*sacrificial-offering      go !      One      time      when      the Shah Sahib by      eyes*  
 utha kar      dekha,      framayā,      'ja      mai,      isī      rat ko  
*lifted having      it was look ed      it was order ed,      'go      mother      this very      night at*  
 hukm      milega'      Begam ko      khwab mē      bisharat      hui      kī  
*order      will-be got      The Begam to      dream in      annunciation      became      that*  
 'hajj ko      ja      aur      murād lā      motī      samundai se      nikal lā'      Subh  
*'pilgrimage to      go      and      desire of      pearl      ocean from      take out      (At) dawn*  
 uth      hajj kī      tayariyā      hone      lagī      Pā sau      mishin  
*using pilgrimage of      preparations      to be      began      Five-hundred      lowly people*  
 Begam ne      ap      kiraja      de kai      jahaz par      suwai  
*the Begam by      herself      the fare      given having      ship on      embarked*  
 l arae,      un mē se      ek      māī      bhī      thī      Hai  
*were caused to be made      them in from      one      I      also      was      Diver*  
 waqt ka      pas lakha —      Begam Sahib      (Ilahi'      donō      jahan mē  
*time of      near-remaining —      the Begam Sahib      (O God !      both      worlds in*  
 surkhru !      mujh pai      bahut      mihibanī      kaine      lagī,      aur  
*(may her) face (be) bright !      me on      much      friendship      to do      began      and*  
 sahelī      kaha kartī thī      Das      din      tak      baabār      jahaz      pani mē  
*comrade      used to call      Ten      days      during      straight on      the ship      water in*  
 chala gya,      gyarahvē      din      bich      samundai-mē      ek      pahar      nazar      ayā  
*went along,      on eleventh      day mid      ocean in      a      mountain      in sight came*  
 Nakhuda ne      kaha      'Koh e      Harbsha      yehī      hī,      aur  
*The captain by      it is said      'The Mountain of      Ethiopia this verily      is,      and*  
 ek      baia      kamīl      faqr is par      rāhta hī,      jo      gya,      bīmudā  
*a      great      saint      hermit      it on      dwelling is,      who      went,      possessed of wish*  
 aya      Begam Sahib ne      Nakhuda se      kaha      'kisi      tarīh      mujh ko  
*came'      The Begam Sahib by      the captain to      it is said      'in some      way      me*  
 us      pahai pai      prahūchao      Nakhuda ne      kaha      'Huzur,  
*that      mountain on      cause to arrive'      The captain by      it was said,      'My Lady,*  
 jahaz      to      prahai      tak      nahī      prahūch      sakta,      albatī      agrī  
*the ship      indeed      the mountain      up to      not      arrive      can,      certainly      if*  
 ap      irshad      karī,      to      jahaz lo      langra      l rī dī,      aur      ap lo  
*you      instruction      make,      then      the ship to      anchor      we may make,      and      you*  
 ek      l ighī mē      bitha kar      lī      ohīlē'      Begam ne      kaha,  
*a      boat in      caused to sit having      we may take away      The-Begam by      it was said,*  
 'khan,      yehī      sahī'      Pīch      rurtī      Begam lē      sath      Koh e  
*well,      this indeed      easy'      Five      women      the Begam of      with      the Mountain of*  
 Harbsha par      gu-thī, —      ek      māī,      aur      chāī      rui      Pāhui pai  
*Ethiopia on      gone-were, —      one      I,      and      four      others      The Mountain on*



prahūche, to 'ajab tarah l I hushbu marhak rahu thi Challe  
 we answered then a wonderful kind of odour exhaled being was On-going  
 chūthe Shāl Salūb tak prahūche Pū ka mīqam thā, n  
 on going the Shāl Salūb up to we answered God of place it was no  
 admī n admīz id tī c tīnū Shāl Salūb k g h n m̃ r hīc thē  
 man no born of man, all alone the Shāl Salūb a house in dwelling was,  
 k r s n nūānī shāl l j a s e f r i s h t a l H m s a h k o d e k h k r  
 what sort of scene appearance l like an angel l Us all seen laring  
 dū a dī Bīgām kō kīrah lūgē dī, nūr l u c h h  
 a blessing was given the Begam to twelve clover were given and soietling  
 p r k h k r d r m k a r d i v i M u j h s l r h i c h a r i j n g r  
 reited having breathing was performed He to it was said, 'depart Agra  
 r u D i l l i m̃ l o g ū k e h a m h r a n i v i k r B e t i  
 and Delhi in people of wishes continue coming to be successful Danq tes  
 u n b a r a h l a ũ g ~ m̃ k i d o l a ũ g ~ v e h h r ī H r j j k a r k e  
 those twelve clover in of two clover these are Pilgrimage made laring  
 j u h u t e t o d a r a h — v i t B e g a m k i  
 when we returned the the Lāicab — l e i c a s f o r m e l y t h e L a q u m o f  
 b r t p u c h h t e n r t h e — v i v e h m a n b r t l m u k i c k m a n h n e  
 affair asking not he was — now this pass b came that one won't  
 a g e e B a m b a i m̃ i k r B e g a m l e l e n e k p r i c t h e  
 before from Bombay in come laring the Begam of laring for falle l id  
 J̃ h i B e g a m n e p a h a r e p ā n u t n i d a w h n e  
 As even the Begam by the slip from foot was caused to descend the Lāicab l u  
 r p n a s a i B g a m l i q a d r a m̃ p r i r a k h d i v i n u r s o s o k a r  
 his own lead the Begam f feet on was placed and cept rept laring  
 k h a t a m u a f k a r a i C h h r l o r a s m a r t B l i q i l m̃ h r j j e  
 fault forgiveness was got made Sir years I Blīpal in pilgrimage from  
 i k a r t h r h r i T a q u k i d u i k i h r a r k a t e l e z i t n  
 come laring stayed The 'ei mī of prayer of blessing from successfully  
 u p r i t a l e A l l i h r a k h e ' c h n b e k e B e g a m k i  
 one after the other, God praiser (them) ' f o n s o n s t h e B e g a o f  
 m a i e r h n e t a h h o c h u k e t h e P h i r m u j h l o r p n i d e s v i d  
 my stay during been had Again me to my own eor ity memory  
 a v a B e g a m s e n a r a t m̃ g i, b r h u t e s o k i  
 came the Begam from leave (to go) was asked very much stopping was done,  
 m a ī n e k a r h a ' S h ā l S a h i b n e m u j h l o D i l l i A g r a k i k h d m r t  
 me by it was said ' the Shāl Salūb by me to Delhi Agra of service  
 s u p u d l i h a i m u j h k o w a h i j a n a r a u r h a i, ' v e h s u n k a r  
 entrusted lade is me to there to go necessary is ' t h i s l e a d h a r i n g  
 B g a m n e c h a i n a c h a i m u j h l o r u k h s a t l i v i  
 the Begam by willy nilly me to leave to depart was made

## FREE TRANSLATION OF THE FOREGOING

When I went on my pilgrimage to Mecca I had for a fellow passenger a Begam of Bhopal,—perhaps you have heard of her, her name was Balqis Jahani Begam. God had endowed her with every blessing. As for her wealth, there was no end to it. She had troops of servants, women slaves and men slaves, palanguns and litters,—everything, in fact, which she could want. But she had an aching heart about her prospects of a family,—she had no children,—and besides this, the Nawab Sahib, her husband, had altogether ceased to show her any affection. This latter grief was probably due to her being childless, for, as to her personal appearance, as the saying goes, ‘when she wasn’t as bright as the sun she was as fair as the moon,’ and to this beauty and wealth was added a disposition of the purest sincerity and simplicity,—even nobodies like us she would ask to sit down beside her, and talk with them.

Now, she had the greatest faith in wandering mendicants and once she heard that a certain holy saint had arrived at a place some six miles away. So one dark night she started off on foot from her house and stood a good three hours in front of him with folded hands. My life for the fame of such holy men! On one occasion when this one lifted his eyes he saw her and said, ‘go, madam, this very night will you receive a command from above.’ That night she had a dream, in which she heard a voice saying, ‘depart on a pilgrimage to Mecca and gather the pearl of your desire from the ocean.’ The first thing in the morning she began the preparations for her pilgrimage. She paid the fares of five hundred poor people, amongst whom I was one, and took them on board the ship with her. She always kept me by her side and (O God, may her face be bright in this world and the next) not only began she to show great friendship to me but even used to address me as ‘comrade.’ The ship went on straight through the sea for ten days, and on the eleventh a mountain came in sight in the middle of the ocean. ‘That,’ said the captain, ‘is the Mountain of Ethiopia, and on it there dwells a holy hermit. There never was a petitioner who went to him that did not have his prayer granted.’ Said the Begam to him, ‘you must get me in some way or other to that mountain.’ ‘You Ladyship,’ replied he, ‘there is not enough water for the ship to go alongside, but, if you wish it, I can have the anchor let go and send you ashore in the jolly boat.’ ‘That will do excellently,’ said she. So five women (myself and four others) went off with her to the Mountain of Ethiopia. When we got there we found the air filled with a wondrous fine odour. We came at length to where His Holiness lived. It was a very place where God alone dwells. Not a man or son of man was there. In his house abode His Holiness in perfect solitude. What a serene appearance he displayed! Like an angel of heaven! As soon as he saw us all he blessed us. To the Begam he gave twelve cloves and, after reciting something breathed over her. To me he said, ‘depart and busy yourself with binging about the desires of the people of Agra and Delhi.’

Daughter here are two of those twelve cloves!

Now, when we came home from our pilgrimage, the Nawab—who formerly had not taken the slightest interest in the Begam,—must needs go down to Bombay a month before the ship was due, and wait there for his wife in order to escort her home. She had hardly got off the gangway before he fell at her feet, and with many tears asked pardon for his neglect. After I came back from the journey I stayed for six years in

Bhōpāl, and while I was there, all owing to the power of the holy man's blessing, one by one, the Bēgam had four sons. By this time I began to think of my own country, and asked her for leave to go away. She would not hear of it, but I reminded her of how His Holiness had made over to me the care of Agra and Delhi, and that I really must go. When she heard this, she had perforce to allow me to depart.

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## URDŪ POETRY

As a specimen of Urdu poetry of the classic period (as elsewhere explained standard Hindi has no old poetical literature), I give an extract from the *Tanbihu'l-jahhal*, or Admonition to Fools by the celebrated Mir Taqi. This poet was born at Agra and studied at Delhi under Shajju 'd-din Khan ('Arzu). He lived there up to the year 1782, when he migrated to Lucknow, where he died at a very advanced age in 1710. He and Rifi-us-Suda are considered by native authorities to be the two greatest Urdu poets.

An elegant paraphrase of the poem under the title of *Conseils aux mauvais poètes*, was published by Grégoire de Tassy on pp. 300 and ff. of Vol. VII of the *Journal Asiatique* (1825). An Italian translation of this paraphrase was published at Palermo in 1891 by Signor Pugliese Pico under the title of *Consigli ai cattivi poeti*. Monsiemi J. Vinson published a more literal translation, under the title of *Satire contre les Ignorants* in the *Revue de Linguistique* Vol. XXX (1891), pp. 101 ff.

Mir Taqi's works have been printed in India. The text of the poem under consideration is carefully edited by Shakespeare in his *Muntakhabat-e-Hindi*. This text has been reproduced in Monsiemi Vinson's *Manuel de la Langue hindoustani*. The text given here is based on that of Shakespeare, with a few corrections rendered necessary by the metre. I have to thank Mr. G. D. Ward for assistance rendered in translating this not always easy poem.

We may note a few points in which the language of the poem differs somewhat from the language of the standard grammar. In *baigun da ne*, by the Elect One (verse 28), the oblique form ends in *a* not *e*. This may, however, be a mere matter of spelling, for most scribes in such cases write a final *a*, but pronounce it *e*. In verse 28 we have an example of the custom which at the present day prevails in Lucknow of treating *samyā* as *shā*—it were a neuter verb. In verse 13 we have *de haī* which is the dialectic form in the Upper Doab for *dela haī* he gives. In verse 25 we have *rubīyat* construed with a masculine verb. Note also the spelling of *may lo*, instead of *mugh lo* in verse 14.

In the transliteration, I have marked the vowels as long or short, as is required by the metre so as to assist the scansion and not according to their natural length. *Haī* and *haī* are each to be counted as one short syllable. A syllable containing a short vowel, and ending in a consonant, is long, if the next syllable begins with a consonant. Thus in the second verse, because *ta* follows *shārat*, the latter word is scanned — — —. But if such a syllable is followed by a vowel, it may be either long or short. Thus, in the first verse *din aya* is scanned — — —, while in the third verse, *azat o* is scanned — — —. Note also that a syllable like *el*, consisting of a vowel naturally long followed by a silent consonant or a syllable like *shē'* containing a short vowel followed by two silent consonants, counts as two syllables and is scanned as a trochee (— —), if followed by another syllable commencing with a consonant. Thus in the first verse, *ch dīn* is scanned — — — and in the fifth verse, *shē' lī taqīb la lā* is scanned — — — — —. A long final vowel is often shortened, and the Persian *ī* *ufat* (*e*) may be long or short as required by the metre.

## حکایت

شایو قن سا ورورِ اصفہاں      انک دس آنا ہلالی اُسکے ہاں  
 حاحاں در سے ہو آگاہ کار      کی اشارت نا اُسے دس گھر میں ہاں  
 عرب و عظیم کی حد سے رباہ      پاس لے مسند پہ بٹھا ساد شاد  
 اُتے کھینچی اُسکی مرزائی نہی      بٹھے بٹھے راب حب آی نہی  
 (۹) شعر کی بقرب لاکر درمیاں      کرے لاکا شاعری کا اِمدحاں  
 شعر حواشی کی پڑھا سو بھا علط      سنے ہی بھڑکا وہ شعلے کی بمط  
 عقمے ہو بولا کہ ہاں فراش و خوب      کھینچ لا ممدان میں کی شلاق خوب  
 اِس قدر مارا کہ بددم ہو گیا      سوج دسب و پا ہر اک ہم ہوکنا  
 کھینچ کر ڈلوا دیا دربار میں      بہہ حدر پہنچی حو ہر بازار میں  
 وارث اُسکے لنگٹے آ راب کو      حب بحد آنا ہو پانا باب کو  
 یعنی دستورِ رماں دشمن نہا      نا وہ کچھ نا آسائے قن نہ بھا  
 غالباً پانا علط اسعار کو      حوش نہ آنا اُس کرم کردار کو  
 ورنہ سیوہ اُسکا ہی لطف و کرم      حائیرے میں دے ہی دینار و نرم  
 متحکوگیوں شلاق کرا اِسی شب      کھنکو بدنام ہونا ہی سب

- (۱۵) بس مٹھے ہی بریب اسی سرور  
حائے بٹھوں اک سرآمد کے حضور  
صحب اکبر رکھوں اُس اُستاد سے  
ساند اُسکی دلب ارسان سے  
بہنچے اک ربے کو مری قتل و قاتل  
ہو مٹھے اس من من تک کوئے کمال  
اُٹھے اے ابا مولوی حامی کدے  
مسق کی تک حند وس نامی کدے  
حب ہوا کھمہ سحر کا ربہ بلند  
اور مولانا لکے کرے بسند  
(۲۰) بھر کنا اک دس در دس سرور  
حاصل درگاہ اے کی حاضر  
کای امیر اُس روز کا سلاو حوار  
اج در اور ہی سر خواہاں نار  
کی اسار سدا رہ کوئی نہو  
فصد ہی بر حور کا نو اے دو  
سامنے ابا نو کی ندھی نظر  
دھوب من حلا رہا نو اک بہر  
بعد اراں انمای ابرو کی کہ ہاں  
صحن ہی من سے ہوا وہ مدح حواں  
(۲۵) بھر وہن سے دے ملہ رحمت کنا  
اک مٹھ صاحب اے حکر کر کر کہا  
اکلی صاحب کی بھی عرب اسعد  
سو ہوئی سلاو حد سے بندر  
انکی اُسکو حائبرہ دے کر کراں  
بے فرمانا مرقص واں سے واں  
من نہ سمجھا بہ کہ وہ کنا نہا بہ کنا  
در حواں اُس برگردہ اے کہا  
اسی ہی ہوئی ہنن صاحبک سلف  
دسب ہو نو اُنکنڈس کرے سلف  
(۳۰) اسعد اُسکا بٹٹہ بھا سرور  
ناکہ بہنچے بہ حنر برنک و دور  
حوسے سو حود سری سے نار ائے  
بریب ہو بنکو اُستاد و بنکی حائے  
ورنہ کرنا بوج کوئی ہر دنگ  
رفہ رفہ ساہری ہو حانی دنگ

ب حو مدن شلاو کی بہہ حام بہا      اب حو انا لائو اعام بہا  
 مٹہ کوہہ بے ممتہر درمماں      نگ ہی کرم مرانل بر بھی ناں  
 (۳۹) ے مہری سے ہی رائے اندری      حکو دیکھو حوہ نمائی حوہ سری  
 ے ناں کاہی سلنقہ ے ریاں      اسنہ ہی ہر انک سحداں ناں  
 س فلم وک ریاں ناری بہس      حب کہ دوراں سحس ساری بہس  
 یوں حرف حوہ کو کرنا ہی کوس      باب کی مہمند نا ہی کسکو ہوس  
 ے مہروں سے سزا ہی مہاں      ہی دماغ حرف ہمکو بھی کہاں

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[ No II ]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

HINDOSTANI (URDU POETRY).

(M.: Muhammad Taqī, fl 1780 A D)

TRANSLITERATION AND TRANSLATION.

Metre — — — — —

HIKAYAT  
STORY

Shaiq e fann tha Wazir e Isfahan  
*Aident admirer of accomplishment was the Wazir of Isfahan*  
 Ek din aya Hikal us ke ya  
*One day came Hikal him of to the house*

Hajihā e dai se ho igrah e hai,  
*The pointers of the doorway by being informed of the matter,*  
 Ki ishmat ta use de ghari me bai  
*Was made a sign that to him they may give house in entrance*  
 Izat o tarim li hadd se ziyad,  
*Honour and respect was made limit than more,*  
 Pisi, marwad pa bathi, ahid ahid  
*Near bringing, this one on causing to sit happy happy,*

Un ne kharidhi us li maza bahut  
*That (Wazir) by was drawn him of maza ship much*  
 Baitha baitha rat jab a bharut,  
*Seated seated night when came much,*

- (5) She li taqrib la li dai miyan  
*Poetry of mention brought having between,*  
 Kainc lila shairi la imtihan  
*Female he began poet's power of testing*

She'i khwami ki purhi so tha ghairat,  
*Poetry's ecstasies was made, what was recited that was incorrupt,*

Sunto-hi bhaila woh sho'le ki namrat  
*On hearing immediately blazed up he flame of manner*  
 Ghusse ho bol ki, 'ha, fursah o chub'  
*Angerily becoming he said that, 'here, sweeper and rod'*



Khañch-la maidā mē hī shallaq' khub  
*Digging taking field in was made beating well*  
 Is qadar mara hī bē dam ho gaya,  
*So much was he struck that without breath he became*  
 Suj dast o pa har ik tham ho-gaya  
*Being swollen hand and foot each a pillar became*  
 'Khañch hai dalwa diya darbaī mē,  
*'Digged (him) having he was caused to be thrown down the court in*  
 Yeh khabar p hunchi jo harī bazar mē,  
*This news arrived when every market in*

- (10) Wais us ke le gae a rit-ko,  
*The news him of carried (him) away coming night at,*  
 Jab ba khud aya to paya bat-ko  
*When to himself he came then was found the circumstance to*  
 Ya'ni, 'dastur e zamā dushman na tha  
*Viz, 'the Minister of-the age enemy not was,*  
 Ya woh kuchh na ishq e fann na tha  
*O! he (in) any (way) unacquainted with accomplishment not was*  
 Ghaliban paya ghalat ash ai ko,  
*Probably was found incorrectness the verses to,*  
 Khush na aya us karam kudar ko  
*Agreeable not it came that liberality does to*  
 Wai na shewa us ko hai huf o karam,  
*Otherwise the habit him of is praise and liberality,*  
 Juze mē de hai dinar o duram  
*Reward in he gives dinar and duram*  
 Muj ko kyū shallaq kaiti itni shab ?  
*Me to why beating down so much (at) night ?*  
 Kahe ko bad nam hota be sarak ?  
*What for bad-name becoming without cause ?*

- (15) Pas, mujhe hī talbirat apni zarai  
*Consequently to-me verily instruction my own necessary,*  
 Ja ke baithū ik sar umrd le huzai  
*Gone having let me sit a top come of (in) presence*  
 Sohbat aksai rakhū us ustad se  
*Intercourse very much let me hold that teacher with,*  
 Shayad us hī dault e irshad se  
*Perhaps him of benefit of instruction from*

The word is properly *alaq* but the metre shows that Mir Taqi spelt it with two *l*'s  
 The final *a* of *shewa* is considered long owing to the existence of the imperceptible *ā*

P hunche ik iutbi ho mei qil o gal,  
*May there a certain high station to my proposition and answer,*

Ho muh is fann-mē ik guna' kimal'  
*There may be to me this accomplishment in one word perfection'*

Uth ke aya Maulavi Jam kane,  
*Arise! having he came Maulavi Jam near*

Mashq ki jik chand wis nami kane  
*Practice was made a little that famous one near*

Jib hu kuchh she' ki iutbi buland,  
*When there became some poetry of degree high*

Aur Maulavi hige kane parind,  
*And Lord our began to make approval,*

(20) Phir gaya ik din dar-i-darstun par  
*Again he went one day door of the minister on*

Hav-i-dargah ne ki ja Lihri  
*Porters of the gateway by was made going news*

K, o Amu, us ro ka shail-iq-lhawai  
*That, 'O Prince, that day of beating eater*

Āj dar upar hi phir khwahin-e bar'  
*Today door upon is, again desirous of admission'*

Ki ishahat, 'add-e-iah l o r ho,  
*Was made a sign, 'obstruction of road any not let be,*

Qasd hai har-khund ka to me do'  
*Intention is fruit eating of, then to come allow'*

Samne aya, to ki mehi rari,  
*In front he came, then was made downcast fool,*

Dhup mē jalta rha to ik phir  
*Sunshine in burning he remained then one watch*

Ba'd az an ima-e-bi ki ki, 'hā',  
*After of that sign of eyebrow was made that, 'yes,'*

Sahn hi mē se hua woh madh khā'  
*Courtyard even in from became he enlody reciter*

(25) Phir wahī se de sil iukhsat hua  
*Again there from giving a-present dismissal was made*

Ik musahib ne pgar har i rahi,  
*A country by courage made having it was said,*

'Agh sohbat ki thi 'wat is qadri,  
*'To me interview was honour to this degree,*

The *ra* of *gun* is provided long owing to the existence of the anapæst *h*

<sup>2</sup> *Āh* is *īshahat* upon too owing to the imperceptible / So also is *se* in *sil* q. For instances to which I shall not draw attention

- So huī shallaq hadd se beshta  
*Yet became a beating limit than more*  
 Abhī us ko jaiza de laī guā  
*Now him to reward given having heavy,*  
 Tu ne firmaia mui<sup>1</sup>khkh<sup>2</sup>is wā<sup>3</sup>-se wā  
*Ther by was ordered permitted-to depart there from there*  
 Uāī na samjha yeh lī woh kya tha yeh kya'  
*I not understood this that that what was this what'*  
 Dai jawab us bai guzida ne lāha,  
*In answer that Direct one by it was said,*  
 Aisi hī hoti hai t<sup>4</sup>r<sup>5</sup>hīl e salaf?  
*'Such verily become moelings of the past'*  
 D<sup>6</sup>st ho to un kī t<sup>7</sup>ai karye talif  
*Hand he may be then him male inin*  
 (80) Is q<sup>8</sup>dr<sup>9</sup> us k<sup>10</sup>a tanr<sup>11</sup>bboh tha sarai,  
*To this degree him of admonition was necessary,*  
 Ta kī p hunch<sup>12</sup> yeh Uhrbar nr<sup>13</sup>zdik o dur  
*In order that may arrive this news near and far*  
 Jo sune, so khud sarī se b<sup>14</sup>z ay,  
*Who may hear, he self conceit from may ref<sup>15</sup>ain,*  
 Taibiyat hune ko ustādō kī jay  
*Instruction being for teachers of may go*  
 Wai nī haita puch goi hū dābr<sup>16</sup>ng,  
*Otherwise would make nonsense speaking every lout,*  
 Rafta rafta sha nī ho jati n<sup>17</sup>ng  
*Going going poetic-skill would-become ignominy*  
 Tab jo māī shallaq kī yeh kham thī,  
*Then when by me beating was done this one raw was,*  
 Ab jo rya lai<sup>18</sup>q e in am thā'  
*Now when he came woi<sup>19</sup>ly of reward he was'*  
 Qissa Lota The m<sup>20</sup>umayyiz dū m<sup>21</sup>yā,  
*(Of the) story the (long and) slout There were disc<sup>22</sup>riminating bet<sup>23</sup>ween,*  
 Nang hai kum e mazab<sup>24</sup>il p<sup>25</sup>ri bhī yā  
*Sense of shame is the woi<sup>26</sup>m of the dung<sup>27</sup>lill on even here*  
 (85) Be tair<sup>28</sup>zi se hū i<sup>29</sup>arj abtari  
*Indisc<sup>30</sup>retion from is becoming usual det<sup>31</sup>eriation,*  
 Jis ko dekhu khud nūmai khud sarī  
*W<sup>32</sup>om you n ay see<sup>33</sup> (there is) se<sup>34</sup>tr os<sup>35</sup>tenation self conceit*  
 Ne bayā lā hai s<sup>36</sup>ūlqā ne zibā,  
*Decl<sup>37</sup>ar<sup>38</sup> explanation of is s<sup>39</sup>ūl nor u<sup>40</sup>ction,*  
 Is p<sup>41</sup>ri hai cī Sahban e bayā  
*This on is every one a Sa<sup>42</sup>lban of oi<sup>43</sup>ation*

Bas qalām<sup>1</sup> Waqt e zabā bāzi nahī  
*Enough pen<sup>1</sup> Time of tongue feats is not*  
 Chup, hī dauran e sulḥān sazi nahī  
*Silence for time of eloquence it is not*  
 Kūn haif e khub lō īaita haī goṣh<sup>2</sup>  
*Who advice good to makes hearing<sup>1</sup>*  
 Bat hī fahmūd ka haī hīs ko Hosh<sup>3</sup>  
*Word of understanding of is whom to intelligence<sup>1</sup>*  
 Be tamizō se bhāa haī sab jihā<sup>1</sup>  
*The indiscreet by filled is all the world*  
 Hū dimagh e haif ham lō bhī kahā<sup>2</sup>  
*Is patience of advice me to also tolerate<sup>2</sup>*

### FREE TRANSLATION OF THE FOREGOING

Passionately devoted to the Muses was the Wazir of Ispahan and one day Hīlāl<sup>1</sup> approached his palace. Informed by the gate porters of the poet's arrival the minister made sign that he should be admitted into the audience hall of the palace. The greatest honour and respect were shown to him, His Highness called him up, caused him to sit rejoicing on the throne by his side and made a point of addressing him as often as possible by the title of Prince.<sup>3</sup> After they had sat together for a long time night fell and then the Wazir turned the conversation on to the subject of poetry, and proceeded to test his visitor's poetic powers. Hīlāl recited some of his verses and in doing so made a false quantity. Directly he heard it His Highness burst forth like a flame and in a rage he cried, 'Whither there! A sweepstake, and a rod!' He dragged him out into the palace grounds and there gave him such a thorough drubbing, that he fell like a breathless corpse upon the ground with limbs numb and swollen like pillars.

When the news spread through every bazaar that Hīlāl had been dragged about and dashed down in the very audience hall his people came and carried him home by night.<sup>4</sup> After he came to himself he discovered the Wazir's intentions (by the following train of reasoning) —

His Highness, the Minister of the Age was no enemy nor was he by any means unacquainted with the canons of poetry. Probably he noted something incorrect in my verses and they sounded harsh to His Munificence. His usual habit is to give praise and to show liberality and (on others) he bestows golden sequins and silver coins as rewards. Why did he give me such a drubbing last night? Surely it was not without a cause that I was thus disgraced. It is evident that I must continue my studies and that I must go and sit at the feet of some illustrious scholar. I must hold frequent

Hīlāl was a Tartar poet famous for his amorous lyrics. He died about 1630 A.D.

<sup>1</sup> He was admitted as devotee to the house. It will be seen that on his next visit he led to stand in the courtyard. The audience hall occupied one side of the courtyard being separated from it by a row of arcades not by a wall.

<sup>2</sup> Literally 'dragged out his patience' etc. Muzā'irah is often given as an honorary title to eminent scholars. The word has a double meaning, the phrase also signifies 'drugging' or 'poisoning' as was also the way buttons held him.

<sup>3</sup> Wazīr here probably means merely friend and relations but Gā'ib and Tāssī take the word in its literal sense of 'cousin'. It is considered that Hīlāl was supposed to be dead and that he was sent only to find out the cause of his death that he had recovered.

intercourse with my master and perhaps through his instruction I may attain to a certain eminence in elocution and to some sort of perfection in the Musicals art

So rising he repaired to the learned Jamī<sup>1</sup> and studied a little with that famous author. When he had arrived at some sort of eminence in the poetic art and his master began to express his approval he returned one day to the gate of the minister. The gate porters approached His Highness with the intelligence — Your Majesty said they he who was dubbed the other day is now again at the door and prays for admission. He made a sign of consent let no one stop his entrance. As he is determined to succeed let him enter. He came before His Highness who lowered his eyes (and reflected to be engaged on some business). The poor poet remained standing (outside in front of the audience hall) scorched in the sun for at least three hours. At length the Wazir raised his eyebrows and merely said well<sup>2</sup> and then the unfortunate man had to recite his panegyric from where he was standing in the courtyard<sup>3</sup>. Without being called up when he had concluded he was simply given a present and told to go.

One of the Wazirs boon companions took courage and said. At the former interview Your Highness paid him so much honour and then gave him the severest possible cudgelling. Now Your Highness has given him a reward but has got rid of him without further ceremony straight off from where he was. I understand not. What was that<sup>4</sup> and what was this<sup>5</sup>? In answer the Elect One deigned to reply. Is such mockery of the time honoured (rules of poetry) to be allowed to exist<sup>6</sup>? When you have (a model) in your power destroy him pitilessly. Such correction was necessary for him that the news of it might reach near and far and that he who hereafter returns from self conceit and seel teachers from whom he may receive instruction. Otherwise every lout would be uttering his nonsensical tall and by degrees the art of poetry would fall into disrepute. When I dubbed this Hilah he was raw (and untrought) but when he came this time he was worthy of reward.

Not to make too long a story — there were men of discernment at that period — here too there arises a sense of shame at (my detractors) those worms of the dunghill. From this want of discernment a deterioration in poetry is becoming prevalent and at whom soever you look you see nothing but self ostentation and self conceit. There is neither the skill for telling a story effectively nor the command of language (to put it into choice words) and over and above this each (would be poet) considers himself a Sahibn of eloquence<sup>7</sup>.

Let not my pen run away with me — now is not the time for feats of oratory. Silence — for it is not the season for eloquence. Who nowadays listens to good advice? Who has sufficient intelligence to understand (my) words? The whole world is filled with people of no discernment and where also have I patience to bear (their) rejoinders?

Jamī (1414-1492) the author of the Yusuf o Zulaikha, was one of the most famous of Persian poets.

There was no one he was in a state. He was simply told to go on.

The courtier said would be made the place but go to outside the audience hall. The content of course with the poet is not welcome when he was invited into the hall and sat on the throne besides the Wazir. Now he is dismissed from the sahn itself (sah/sa) the thing called up.

The other had said the Ghalib will not regret to be commanded by Subhan Wali (died 673 A.D.) the most celebrated poet of the early days of Islam. It is said that he used to speak for a whole year before an assembly without once repeating a single phrase.

Patience is not one of the dīwana-yi ma'nā's of dīmagh but the dīmagh means impatience. Some such meaning is the only possible one here. We might use the English metaphor of stomach. I have no stomach to bear my opponents criticisms.

## MODERN URDU POETRY

As a further specimen of Urdu poetry I give a set of verses by Shamsul ulma Sayyid Altaf Husain Ansari commonly known as Hali who is another member of the new school of Delhi authors to which Nazim Ahmad also belongs. Hali has a great reputation for his verse as that writer has for his prose. The school aims at abandoning the false hyperbole which is so common a feature in oriental verse and at depicting thoughts in natural colours. In the poem here quoted Hali addresses his Muse and encourages her to adhere to simplicity of diction and to truth. As will be seen his style though full of Persian words combines simplicity with great elegance of thought and expression. The text is taken with Mr G E Wicks kind permission from his edition of the Quatrains of Hali.

Regarding the system of transliteration here adopted for Urdu poetry and the method of scansion see p 147. Note specially that in words like *shishta* (verse 2) or *shis* (verse 3) the syllable containing a long vowel followed by a silent consonant is scanned as a trochee (— ◡). Thus *shishta* is scanned ◡ — ◡ ◡ and *shis* is scanned — ◡ —.

[ No 12 ]

## INDO-ARYAN FAMILY

CENTRAL GROUP.

## WESTERN HINDI

HINDOSTANI (MODERN LITERATURE)

(Halt)

ای شعر - دل درک نہ ہو تو جو ہم  
 رحمت نہ جس نے ہو نہ ہو دل نگار ہو  
 مہم نہ ہو رحمت عالم اگر مہم  
 نہ - سادگی سے اور اسی نہ بار جو  
 دہرے اسلی نا الزاری دات میں  
 جس دہرے سے نہ بھنکار جو  
 نہ انداز دہا پس نہا جہاں کو  
 اسے نہ دے ، - اور دہا ہے ، سار تو  
 نہ - بنا ہی نہر سبب نہ روح خور (5)  
 دہرے نا نہری دے دھکا جہاں جو  
 دہرے نہ نہ وہ سماں شاعری  
 قتلہ ہو اب ادھر نہ کھو سار جو  
 اہل سار کی آنکھ میں رہنا ہے کرعہ  
 جو نہر میں اُسے نہ رکھ سار سار تو

ناک اُپری دُرا سے ندی کر چڑھاس لوگ  
 معدور حان اُنکو - حو ہو حارہ سار نو  
 حَب حاب اے سچ سے کسے حادلوں میں کمر  
 اوبکا ابھی نہ کر علم امدار نو  
 (۱۰) حو نالہ دس اُنکو بنا حور بکے راہ  
 کر چاہنا ہے حصر کی عمر دُزار نو  
 عتب کا بعد ملک کی خدمت میں ہے حصا  
 معمود حان آپ کو کر ہے ابار نو  
 امی شعر - راہ راسب پہ توح کہ پڑلنا  
 اب راہ کے وہ دیکھ سنب و درار نو  
 کرنی ہے فتح کرنی دُنا بولے نکل  
 بندوں کا ساتھ چھوڑ کر اپنا چہار نو  
 ہوئی ہے سچ کی دُور - پہ معدوروں کے بعد  
 اسکے خلاف ہو - نو سمجھتے اُسکو ساد نو  
 (۱۱) حو دُرداں ہو اپنا - اُسے مَعتمد سمجھتے  
 ہالی کو نکھتہ نہ نار ہے - کر اُسے نار نو



[ No 12 ]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP

## WESTERN HINDI

HINDOSTANI (MODERN URDU POETRY)

(Halk)

## TRANSLITERATION AND TRANSLATION

Metre — — — — — — — — — —

Al she 1, dil fireb nā ho tu, to gham nahī,  
*O Poetry, heart beginning not mayst be thou, then sorrow not,*

Par tujh pa haif hai, jo na ho dil gudāz tu  
*But thee on pity is if not mayst be heart melting thou*

San at pa ho fīstā 'alam agar tamam  
*Shall on may be fascinated world if entire*

Hā sīdagi se ayo apnī nā baz tu  
*I es simplicity from come thine own not back thou*

Jauhar hai iastī kī agar tērī rat mē,  
*Jewel is sincerity of if thy nature in*

Thāsin e irozgār se hai be nīyāz tu  
*Applause of (present) time from art independent thou*

Husn apna gārī dīkha nahī sakta jahan ko  
*Beauty thine own if male to see not thou canst the world*

Apne ko dekh — aur kar apne pa naz tu  
*Thyself look at — and male thyself on pride thou*

5 Tu ne kīya hai bahī e haqīqat ko mīrāj khez,  
*Thou by made is the ocean of reality billow raising,*

Dhoke ka gharq lāī le iahgarī jahīz, tu  
*Imposture of sunl made having, thou wilt remain, the ship thou*

Woh dīn gae kī jhut thā imān e shūrī,  
*Those days are gone that falsehood was the creed of poetics*

Qibla ho ab udhar, to nā kījo namāz 'tū  
*The Qibla may be now in that direction then not male worship thou*

Ahl e nazar kī ākh mē rāhna hai gārīz,  
*Men of insight of eyes in to live is if precious,*

Jo be basar hai un se na rakh sīz baz tu  
*If without eyes are them with not hold concoct thou*

Nāh uparī dāwī se terī gar charhāṣ log,  
*Noses upwards medicine from thy if raise people,*

- Ma'ruī jan un-ko,— jo ho chara sar tu  
*Each* consider them,— if mayst be remedy prepare thou
- Ohup chap apne sach-se liye-ja dil-e-mē ghar,  
*Silently thine-own truth-by build up hearts in a home,*
- Ūha abhi na hai 'alam-e imtiyāz tu  
*High now even not make the-banner-of refinement thou*
- 10 Jo na bilād hāī un-ko bata choi ban ke rah  
 19c *Who without-country are them to show thief [become-having] the way*
- Gai chahta hai Khirī-kī 'umī e daraz tu  
*If wishing thou-art Khirī-of the-life long thou*
- 'Izzat ka bhēd mull-kī khidmat-mē hai chhupa,  
*Honour of secret country of service in is hidden,*
- Mahmud jan ap-lo, gar hai Ayaz tu  
*Mahmud think thyself if thou art Ayaz thou*
- Ab she'r, rah-e rast pa tu jab li pai hīya  
*O poetry road straight-on thou when that threvest-thyself*
- Ab rah le na del h misheb o-furq tu  
*Now the road-of not look at follows (and) heights thou*
- Karīm hāī fath gai naī dunyā to le nikāl  
*To be made is conquered if a new world thou go forth (and) take*
- Beṛō ka sath ohīoi lar, apnā jahāz tu  
*Rafts of company abandoned having, thine own ship thou*
- Hoti hai sach-kī qadī, — par be qadrīō le ba'd,  
*Becoming is truth of appreciation —but non appreciation of after*
- Is ke khilāf ho, to samajh us ko shīr tu  
*This of contrary may be then consider it rare thou*
- 15 Jo qadrī dā ho apna, use mughitnam samajh,  
*Who appreciator may be your own, him a prize consider,*
- Hai lo tujh-pa nar hai,—kar us pa nar tu  
*Hail to thee on pride is —make him on pride thou*

FREE TRANSLATION OF THE FOREGOING<sup>1</sup>

1 My Muse! if thou be not heart-beguiling, it is no sorrow, but pity on thee if thou be not heart melting, thou

2 Though the whole world be spell bound in allegiance to artifice, Courage! from thine own simplicity turn not back, thou

3 If there is in thine own nature the precious gem of sincerity, independent of applause from the present age art thou

4 If thou canst not make the world turn to look at thy beauty, look at thyself, and take a pride in thine own self, thou

<sup>1</sup> The translation is by Mr G E Ward to whose kindness I am also indebted for the text. The notes are mine

5 The deep sea of reality thou hast made heave its waves, thou shalt sink the ship of imposture, and still survive, thou

6 Those days are past when lies were the creed of verse making, now should the *Qibla*<sup>1</sup> shift that way, do not worship thither, thou

7 If to live within the eyes of men of insight is precious,<sup>2</sup> with those void of vision hold no compromises, thou

8 Should men turn up their noses at thy new-fangled medicine, hold them excused,—if so be thou art a wise physician, thou

9 In stillness, with thy truth, build up a home in peoples' hearts, exalt not the banner of refinement yet, thou

10 Disguised as a thief point out the road to the benighted, if thou wish for the long life of Ehyah,<sup>3</sup> thou

11 Honour's secret lies hidden in the service of one's country Think thyself to be Mahmud, if thou art Ayaz,<sup>4</sup> thou

12 O Muse! since thou hast erst thyself upon the straight path, begin not now to look upon its ups and downs, thou

13 If a new world is to be conquered, do thou go forth, and take, clear of the hugging rafts thine own ship, thou

14 Value for truth does come,—but after disparagements If there be an instance to the contrary, think it rare, thou

15 Should any recognise thy merit, count him one more gained. Hah! has pride in thee, have a pride in him, thou

<sup>1</sup> The *Qibla* is the temple of the Ka'ba at Mecca towards which Muslims turn their faces when at prayer

<sup>2</sup> Mr Ward suggests as an alternative rendering 'If (thou wish) to live honoured in the eyes of men of insight

<sup>3</sup> Always Khizr or the Green Prophet so named from the traditional colour of his apparel is usually identified by Muslims with the prophet Ehyah. He is said to have discovered and to have drunk of the Fountain of Life and hence lives for ever

<sup>4</sup> Ayaz was a favourite slave of Sultan Mahmud of Ghazni. He is the hero of many stories. His master's courtiers who were jealous of his influence accused him to Mahmud of purloining his jewels from the treasury. The next time he went there the Sultan followed him secretly. What was his surprise to see Ayaz draw from one of the chests a suit of old and dirty garments with which having clothed himself he prostrated himself on the ground and returned thanks to the Almighty for all the benefits conferred upon him. The Sultan went to him and demanded an explanation of his conduct. He replied: 'Most gracious Sir, when I first became your Majesty's servant this was my dress and till that period humble had been my lot. Now that by the grace of God and your Majesty's favour I am elevated above all the nobles of the land and am entrusted with the treasures of the world I am fearful that my heart should be puffed up by vanity. I therefore daily practise this act of humiliation to remind me of my former insignificance. The Sultan being much pleased added to his rank, and severely reprimanded his slanderers. See Berle's *Oriental Biographical Dictionary* s.v. Ayaz. Mahmud himself was a mighty monarch who invaded India no less than twelve times. He died A.D. 1030

## HIGH LITERARY HINDI OF BENARES.

The following version of the Parable of the Prodigal Son, by Babu Syam Sundar Das, is in the high Sanskritised Hindi fashionable for literature written in Benares Sanskrit words abound. In the very first sentence we have two,—*manushya*, a man, and *putra*, a son. Sanskrit spelling is also affected, as in *ams* for *ans*, *a shru*, *des* for *des*, a country, *daya* for *daya*, compassion.

[No 13]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

HINDOSTANI (HINDI VARIETY)

BENARES

(Bābū Syām Sundar Dās. 1899)

किसी मनुष्य-के दो पुत्र थे । उन-में-से कुटुम्बी-ने पिता-से कहा कि हे पितृ अपनी संपत्ति-में-से जो मेरा अंश हो सो मुझे दौजिए । तब उस-ने उन-को अपनी संपत्ति बाँट दी । कुछ दिन बीते कुटुम्बी पुत्र सब कुछ इकट्ठा कर-के दूर देश चला गया और वहाँ लुचपन-में दिन बिताते-हुए उस-ने अपनी संपत्ति उड़ा-दी । जब वह सब कुछ उड़ा चुका तब उस देश-में बड़ा अकाल पड़ा और वह कंगाल हो-गया । और वह जा-के उस देश-के निवासियों-में-से एक-के यहाँ रहने लगा जिस-ने उसे अपने खेतों-में सूअर चराने-पर रक्खा । और वह उन मोयों-से जिन्हे सूअर खाते-थे अपना पेट भरना चाहता-था क्योंकि उस-को कोई कुछ नहीं देता-था । तब उसे चेत हुआ और उस-ने कहा कि मेरे पिता-के यहाँ कितने मजूरों-के खाने-पर भी बहुत रोठियाँ बची रहती-हैं और मैं भूख-से मरता-हूँ । सो मैं उठ-के अपने पिता-के पास जाऊँगा और उन-से कहूँगा कि हे पिता मैं-ने स्वर्ग-दैव-से विरुद्ध और आप-के सामने पाप किया-है । इस-लिये मैं फिर आप-का पुत्र कहाने-के योग्य नहीं हूँ । मुझे अपने मजूरों-में-से एक-के समान समझिए । तब वह उठ-के अपने पिता-के पास चला । पर दूर-ही-से उस-के पिता-ने उसे देख-के दया की और दौड़-के उस-के गले-में लिपट-के उसे चूमा । पुत्र-ने उस-से कहा कि हे पिता मैं-ने स्वर्ग-दैव-से विरुद्ध और आप-के सामने पाप किया-है । इस-से अब आप-का पुत्र कहाने-के योग्य नहीं हूँ । परंतु पिता-ने अपने दासों से कहा कि सब-से उत्तम

वस्त्र निकाल-के दूमे पहिराओ और इस-के हाथ-में अँगूठी और पावों-में जूते पहिराओ । और हम-लोग मिल-कर खावें और आनंद करें क्योंकि यह मेरा पुत्र मर-गया-था फिर जीया है खो-गया-था फिर मिला-है । तब वे आनन्द करने लगे ॥

उस-का जेठा पुत्र खेत-में था । और जब वह आते-हुए घर-के निकट पहुँचा तब उस-ने बाजा और नाच-का शब्द सुना । और उस-ने अपने सेवकों-में-से एक-को अपने पास बुला-के पृच्छा कि यह क्या है । उस-ने उस-से कहा कि आप-का भाई आया है सो आप-के पिता-ने उत्तम भोज दिया-है इस-लिये कि उसे भला चंगा पाया-है । यह सुन उस-ने क्रोध किया और लौटना चाहा । इस-पर उस-का पिता बाहर आ उसे मनाने लगा । उस-ने पिता-को उत्तर दिया कि देखिये मैं इतने वरसों-मे आप-की सेवा करता-हूँ औ कभी मैं-ने आप-की आज्ञा-का उल्लंघन नहीं किया । और आप-ने मुझे कभी एक मेमना भी न दिया जिस-से अपने मित्रों-के संग मैं आनन्द करता । परंतु आप-का यह पुत्र जिस-ने वेश्याओं-के संग आप-की संपत्ति उड़ा-दी-है ज्यों-ही आया त्यों-ही आप-ने उस-के लिये उत्तम भोजन बनवाया-है । पिता-ने उस-से कहा कि हे पुत्र तू सदा मेरे संग है । इस-लिये जो कुछ मेरा है सो सब तेरा है । परंतु आज तुझे आनंद करना और हर्षित होना उचित था क्योंकि यह तेरा भाई मर-गया-था फिर जीया है खो-गया-था फिर मिला है ॥

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[ No 13 ]

## INDO-ARYAN FAMILY

## CENTRAL GROUP.

## WESTERN HINDI

HINDOSTANI (HINDI VARIETY)

BENARES

(Bābū Syām Sundar Dās, 1899)

## TRANSLITERATION AND TRANSLATION

Kisi manushya kē do putia the Un mē se chhut'le ne pita se  
*A certain man of two sons were Them in from the younger by the father to*  
 kahrī kī he pita ap'ni sampatti mē se jo meia rns ho so  
*it was said that O father your fortune in from what my share may be that*  
 mujhe dije lab us nē un ko ap'ni sampatti bāt di  
*me to give Then him by them to his own property having been divided was given*  
 Kuchh din bitē chhut'la putia sab kuchh ikattha lāi kē dūi dēś  
*Some days after the younger son all things together made having distant country*  
 chhā gayī aur wahā kuch prn mē din bitate hue us ne ap'ni sampatti  
*went away and there debauchery in days passing him by his own fortune*  
 uia di Jab wih sab kuchh urī chuka tab us dēś mē bura  
*was wasted away Then le all things wasted completely then that country in great*  
 lāl prā un wih lāgal ho gaya Aur wah jāle us dēś ke  
*famine fell and le poor became And he gone having that country of*  
 niwasīyō-mē se ek ke yāhā rah'ne laga jis ne use ap'ni khetō mē  
*inhabitants in from one of near to live began, whom by to him his own fields in*  
 suai char me pr rakhī Aur wah un mothō se jinhe suar  
*swine feeding on it was sent And he those water grasses with which the swine*  
 khate-the ap'ni pēt bhār'ni chah'ta tha, l yō kī us ko koi  
*eating were his own belly to fill wishing was because that him to any one*  
 kuchh nahī deta tha Tāb use chit hua aur us ne  
*anything not giving was Then to him remembrance became and him by*  
 kaha kī mere pita ke yāhā kit'ne majūō ke l hane par bhī  
*it was said that 'my father of here how many labourers of eating after even*  
 bahut totiyā bāohi rah'ta hī aur māī bhukh se mā'tī hū So māī  
*many loaves saved remaining are and I hunger from dying am So I*  
 uth kē ap'ne pita kē pas jāūgi aur un se kahūga kī 'he pita  
*arisen having my own father of near will go and him to will say that, O father,*  
 māī ne Swarg-Dāy se nuddh hū up kē sam'ne pap liya hai,  
*me by Heavenly-Deity from contrary and your Honour of before sin done is*

is live maĩ plur ap kī putrī kṛhane-ke rogva nahī hū, mujhe  
*this for I again you Honour of son being called of worthy not I am, me*  
 ṛp'ne mṛjuiō mē-se ek ke sṛman sṛm'jhrīc' ' ' Tab wṛh uth ke  
 you one labourers in from one to equal I now ' ' Then he arisen having  
 ap'ne pita ke prs chala, prī dui hi se us-ke pita ne use  
 his own father of near started, but distance even from him of father by him  
 dekh ke dayr kī, aur daur ke us ke gal-mē hīpat ke  
 seen-having pity was done, and run having him of neck in enfolded being  
 use chumrī Putra-ne us se l rṛh kī, 'he pitr maĩ ne  
 to him it was kissed The son by him to it was said that, 'O father, me by  
 Swṛg Dav se viruddh rui ṛp-ke sam'ne prp hīva hai,  
 Heavenly Deity from contrary and you Honour of presence in sin done is  
 is se ab ṛp kī putrī kṛhane ke rogva nahī hū' Parantu  
 this from now you Honour of son being called of worthy not I am' But  
 pita ne ap'ne dasō se kaha lī, 'sab-se uttam wastra  
 the father by his own servants to it was said that 'all than excellent clothes  
 nikāl-ke use prhṛit rui is kī hṛth mē āguthī rui pavō mē  
 taken out-having to this-one put and this one of hand on rug and feet on  
 jute pahnao, aui ham log mil hai kṛwē aui anand laiē,  
 shoes put, and we people united being let eat and rejoicing let make,  
 kvō kī yah merī putra mai gṛit thī, phū jī hai, kṛo gṛit thī phū  
 because that this my son dead gone was, again alive is lost gone was again  
 mila hai' Trb we anand kar'ne lage  
 found is Then they rejoicing to male began

Us kī jethrī putrī khet mē thā, aui jab wṛh ate hue ghar ke nikr  
 Him of the elder son field in was, and when he coming house of near  
 pahūcha trb us ne bajr aui nach kī sabd suna, rui us ne ṛp'ne  
 arrived then him by music and dance of sound was heard, and him by his own  
 sev'kō mē se ek ko ṛp'ne pas bul-ke puchha kī 'ṛh  
 attendants in from one himself of near called having it was asked that 'this  
 kṛ hī? Us ne us se kaha kī ap kī bhāi aṛa hī,  
 what is? Him by him to it was said that 'you Honour of brother come is,  
 so ap ke pita ne uttam bhoj dīr-hī, is-live kī use bhṛla  
 so you Honour of father by excellent feast given is this for that for him well  
 chingrī pavr hai' Yah sun us ne krodh hīva aui lūt'na  
 in leath found it is This hearing him by anger was done and to return  
 chaha Is prī us kī pita bahṛ r use manane laga  
 it was desired This on him of the father outside coming him to appease began  
 Us ne pita ko uttar dīva kī 'dekhive, maĩ it'ne bṛ'ēd se  
 Him by father to answer was given that, 'see I so many years from  
 ap kī sewa kṛ'ta hū aur labhī maĩ ne ap kī ajā kī  
 your Honour of service doing am and ever me by your Honour of order of

ullanghan nahĩ lĩya aur ap ne mujhe kabhi ek mem'na bhi  
*transgression not was done, and you Honour by me to ever a lamb even*  
 nĩ diya jis se ap'ne mitrõ ke sang mai anand  
*not was given which by my own friends of in company I rejoicing*  
 kar'ta Parantu up ka yah putra jis ne vesyaõ ke  
*might have made But your Honour of this son whom by harlots of*  
 sang ap ki sampatti uia di hai jyõ hi aya tyõ hi  
*in company you Honour of fortune wasted is as even he came so even*  
 ap ne us ke hye uttam bhojan ban'waya hai ' Pita ne  
*you Honour by him of for excellent feast been got prepared is' The father by*  
 us se kaha ki, he putra tu sada mere sang hai,  
*him to it was said that, O son, thou always me of in company art,*  
 is hye jo kuchh mera hai so sab tera hai, parantu aj tujhe  
*it is for what ever mine is, that all thine is, but to day to thee*  
 anand lai'na aur haishut hona uchit tha, kyõ hi yah tera  
*rejoicing to make and glad to be proper was, because that this thy*  
 bhai mar gaya tha, phir jiya hai, kho gaya tha phir mila hai '  
*brother dead gone was, again alive is, lost gone was, again found is'*



As another example of high Hindi I give the authorised Hindi version of the Parable issued under the auspices of the British and Foreign Bible Society. It closely resembles the preceding version, and it will be sufficient to give the text without transliteration or translation.

[No. 14.]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

### WESTERN HINDI.

HINDŪSTĀNĪ (STANDARD HINDĪ):

(North India Bible Society, 1898.)

किसी मनुष्यके दो पुत्र थे । उनमेंसे कुटुम्बके पितासे कहा है पिता सम्पत्तिमेंसे जो मेरा अंश होय सो मुझे दीजिये । तब उसने उनको अपनी सम्पत्ति बांट दिई । बहुत दिन नहीं बीते कि कुटुम्बका पुत्र सब कुछ एकट्ठा करके दूर देश चला गया और वहां लुचपनमें दिन बिताते हुए अपनी सम्पत्ति उड़ा दिई । जब वह सब कुछ उठा चुका तब उस देशमें बड़ा अकाल पड़ा और वह कंगाल हो गया । और वह जाके उस देशके निवासियोंमेंसे एकको यहां रहने लगा जिसने उसे अपने खेतोंमें सूअर चरानेको भेजा । और वह उन छीमियोंसे जिन्हें सूअर खाते थे अपना पेट भरने चाहता था और कोई नहीं उसको कुछ देता था । तब उसे चेत हुआ और उसने कहा मेरे पिताके कितने मजूरोंको भोजनसे अधिक रोटी होती है और मैं भूखसे मरता हूं । मैं उठके अपने पिता पास जाऊंगा और उससे कहूंगा हे पिता मैंने स्वर्गके विरुद्ध और आपके सामने पाप किया है । मैं फिर आपका पुत्र कहावनेके योग्य नहीं हूं मुझे अपने मजूरोंमेंसे एकको समान कौजिये । तब वह उठके अपने पिता पास चला पर वह दूरही था कि उसकी पिताने उसे देखके दया किई और दौड़के उसके गलेमें लिपटके उसे चूमा । पुत्रने उससे कहा हे पिता मैंने स्वर्गके विरुद्ध और आपके सामने पाप किया है और फिर आपका पुत्र कहावनेके योग्य नहीं हूं । परन्तु पिताने अपने दासोंसे कहा सबसे उत्तम बख्त निकालके उसे पहिनाओ और उसके हाथमें अंगूठी और पांवोंमें जूते पहिनाओ । और मोटा बछड़ू लाके मारो और

हम खावें और आनन्द करें । क्योंकि यह मेरा पुत्र मूआ था फिर जीआ है खो गया था फिर मिला है । तब वे आनन्द करने लगे ॥

उसका जेठा पुत्र खेतमें था और जब वह आते हुए घरके निकट पहुँचा तब बाजा और नाचका शब्द सुना । और उसने अपने सेवकोंमेंसे एकको अपने पास बुलाके पूछा यह क्या है । उसने उससे कहा आपका भाई आया है और आपकी पिताने मोटा वट्ठू मारा है इसलिये कि उसे भला चंगा पाया है । परन्तु उसने क्रोध किया और भीतर जाने न चाहा । इसलिये उसका पिता बाहर आ उसे मनाने लगा । उसने पिताको उत्तर दिया कि देखिये मैं इतने बरसोंसे आपकी सेवा करता हूँ और कभी आपकी आज्ञाको उल्लंघन न किया और आपने मुझे कभी एक मेम्ना भी न दिया कि मैं अपने मित्रोंके संग आनन्द करता । परन्तु आपका यह पुत्र जो वैश्याओंके संग आपकी सम्पत्ति खा गया है ज्योंही आया त्योंही आपने उसकी लिये मोटा वट्ठू मारा है । पिताने उससे कहा है पुत्र तू सदा मेरे संग है और जो कुछ मेरा है सो सब तेरा है । परन्तु आनन्द करना और हर्षित होना उचित था क्योंकि यह तेरा भाई मूआ था फिर जीआ है खो गया था फिर मिला है ॥

## HINDŌSTĀNĪ IN THE UNITED PROVINCES, THE PANJAB, CENTRAL PROVINCES, RAJPUTANA, AND CENTRAL INDIA

The Hindostanī spoken in the United Provinces of Agra and Oudh requires no further illustrations. That of Lucknow has already been very fully dealt with. Over the rest of the provinces where it is not a vernacular, Hindostanī is largely used by the better classes of Musalmans by Native Christians by educated Hindus as a *lingua franca* and very generally in the large cities. The same remarks apply to the Panjab to the Central Provinces to Rajputana and to Central India.

## HINDOSTĀNĪ IN EASTERN INDIA

Hindustānī is also spoken in Assam Bengal Bihar and Orissa. In Assam it is spoken only by immigrants. In Bihar it is used much as in the United Provinces, but to a less extent a large number of middle class Musalmans speaking Awadhī instead, so that we find three languages in use in the territory—Bihārī by the mass of the population, Awadhī by middle class Musalmans of the country parts and Hindustānī in the great towns and among the upper class Musalmans. As we go East in Bihar the employment of Awadhī disappears.<sup>1</sup>

In Bengal proper most of the Musalmans speak Bengali more or less mixed with Persian and Arabic words. The upper class Musalmans (who often have marriage connexions with Upper India) however speak Urdu and often very good Urdu. In Western Bengal Hindustānī is more widely spread and in Bhubhum it is largely spoken by all Muslims. Hindustānī in fact is so much the language of the Musalmans of Western Bengal and Orissa that when a family is converted to Islam it changes its language also. For instance the Gupada Bhunia family of Balasore were formerly Hindus but since they became Muslim they have abandoned their native Orisa for the Hindustānī of their co-religionists.

The Musalmans of Orissa though they form an exceedingly small fraction of the population have preserved a fairly pure though not very grammatical Urdu as the language of their home life.

The upper class Musalmans of Bengal employ the Persian character for writing their Hindustānī. The lower classes, when literate, usually employ the Bengali or the Nagari character. In Eastern Bengal especially the Nagari is quite common among Muslims. As an example of Bengali Hindustānī I give a short extract from the *Pañcāvalī* of the Pindigal Sen which illustrates the language of the Muhammadan population of Bhubhum. It was received in the Nagari character. The only thing to be remarked in it is the spelling. The influence of the Bengali round them makes them pronounce a short *a*, when written, like the *o* in 'hot'. Hence when they wish to write Hindustānī in the Bengali or the Nagari character, they do not represent the Hindustānī short *a* (pronounced like the *u* in 'nut') by *a*, but, for want of some better expedient, write it *o*. Thus they spell *ham* I, *ham*. Sometimes this Hindustānī *a* is represented by *e*, as in *ler'la* a son. If they wrote *ham* they would pronounce it *hom*. In other respects, it will be seen that the Bhubhum Hindustānī, or (as it is locally called) Musalmānī, is far from correct. Gender and number are altogether neglected. In transcribing, when a short *a* is written in the original I represent it by *o*. This only occurs in words borrowed from Bengali, such as *bisoy*, property, which is meant for *বিশয়*. Another example of the influence of Bengali is the employment of *giya*, instead of *gaya*, to mean 'he went'. As we shall see is also the case in Mirdas the use of the agent case with *me* is unknown.

<sup>1</sup> *Vide ante* Vol VI pp. 118 and ff.

[ No. 15.]

## INDO-ARYAN FAMILY

## CENTRAL GROUP

## WESTERN HINDI

HINDOSTANI (BIRBHUM MUSALMANI)

DISTRICT, BIRBHUM

एक आदमी-का दो लेंडका रहा । उस लोक-की बीच-में छोटा लेंडका आपना बाप को बोला, बाप-जी, विसय-का जो भाग हाम-को मिलेगा ओ भाग हाम-को देखो । ओ उस लोक-को विसय भाग कर-दिया । थोड़ा दिन बाद छोटा बेटा सब कुछ विसय एक जायगा कर की दूर देश चला गया अर उस जायगा में सो आपना खाराप खियाल में विसय को उड़ा-दिया ॥

## TRANSLITERATION AND TRANSLATION

Ek	admi	ka	do	len'ka	raha	Us	lok	ke	bach-mē	chhota
A	man	of	two	sons	were	Those	people	of	middle	in
len'ka	ap'na	bap	ko	bola	'bap ji	bisoy	ka	jo	bhag	ham
son	his	own	father	to	said,	'father	dear,	property	of	what
	milega	o	bhag	ham	ko	deo'	O	us	lok	ko
will	be	got	that	share	me	to	give'	He	those	people-to
	bhag	kar	diya	Thora	din	bad	chhota	beta	sab	kuchh
divided	and	gave	A	few	days	after	the	younger	son	all
jay'ga	kai	ko	dur	des	chala	giya	or	us	jay'ga-mē	so
place	made	having	a	far	country	went	away,	and	that	place-in
khairap	khial	mē	bisoy	ko	ura	diya				
and	ideas	in	the-property	squandered						

The Hindostani of Oriya is not written in the Persian character. The few literate Musalmans write it in the Oriya character. As an example I give an extract from the Parable of the Prodigal Son. As in Birbhum Musalmans it is most ungrammatical. The agent case with *ne* is not used and no attention is paid to gender or number. We may also note the Oriya (and also Dalhousie Hindostani) form /u/ employed instead of the accusative dative suffix *ko*.

[ No 16 ]

## INDO-ARYAN FAMILY

## CENTRAL GROUP

## WESTERN HINDI

HINDOSTANI (OR ORISSA MUSALMANS)

DISTRICT CUTTACK

ଏକ ଆଦମିକା ଦୋ ଲଠକା ଥା, ଆର୍ତ୍ତର ଓ ଲୋଗୁକେ ବିରସେ ଛୋଟା ବାଞ୍ଝାକୁ କହା ବାଞ୍ଝା । ହମାସ୍ ଯୋ ହିସା ହୋତା ହଏ ଓ ହମକୁ ଦୋ ଆର୍ତ୍ତର ଓ ଓ ଲୋଗୁକେ ବିରମେ ଉସକା ଦଉଲତ୍ ବାଞ୍ଝା ଦିୟା ଆର୍ତ୍ତର ଥୋଡ଼େ ବୋଲକେ ବାଦ୍ ଛୋଟା ଲଠକା ସର୍ ଏକକଡ଼େ କିୟା ଆର୍ତ୍ତର ପରଦେଶକୁ ଗୟା ଆର୍ତ୍ତର ଉହାଁପର ଉସକା ସବ ଦଉଲତ୍ ଫିସେଲକାସିମେ ଲୋକସାନୁ କରଦୟା ।

## TRANSLITERATION AND TRANSLATION

Di admi la do lar ha tha Aoi o log lo buch u  
*A man of two sons were And those people of middle from*  
 chhot i bwa lu hah a baw a hamara jo hwa hota hae o  
*the younger the father to said father, my what share being is that*  
 ham lu do' Aoi o o log le buch me us la dault bint  
*me to give' And he those people of among in him of wealth dividing*  
 diyā Aoi thow roz le bad chhot i lar' a sab el lathlic kay i aor  
*gave And a few days of after the younger son all together made and*  
 par dē lu gava aor ulh par us l i sab dault phayal bi ji mē  
*a foreign land to went and there on his all wealth debauchery in*  
 lohsan lar diy i  
*destroyed made*

## HINDŌSTĀNĪ OF GUJARAT

The Hindostanī spoken by the Muslims of Gujarat is on the whole very fairly pure—much better than that of Bengal or Oudh. It is naturally influenced somewhat by the Gujarātī spoken by the surrounding Hindus. This influence is shown principally in the vocabulary. As a rule the vocabulary is remarkably free from Arabic and Persian words and when these occur they are often curiously distorted. On the other hand a few Gujarātī words especially the very common *ne* or *ane* and have been adopted. The grammar is as a rule correct. The character employed for writing is sometimes the Persian and sometimes the Gujarātī. I shall give examples in both modes of script.

The first example is in the Persian character. It was sent by the Collector of Customs Bombay as a specimen of the Gujarātī dialect of Uda spoken by Muslims of north central and south Gujarat. The following peculiarities may be noted.

The word for 'one' is *e* not *ek*. The Arabic word *fuṣūl* has become *pladul* and *safar* has become *sepl*. There is a Drāhmi form *apas* used as an oblique form in *apas le* of one self. In standard Urdu *ap* s (with a long initial *a*) is only used in the plural.

Gujarātī forms are *se* and *blegia* to collect *pad dena* to make completely.

Some forms common in local dialects of Hindostan which have disappeared in standard Urdu have survived in Gujarātī. Such are *unō mē* among them *laya* (for *lahj*) it was said and *sajlō* on a journey.

**CENTRAL GROUP.**

HINDOSTANI (GUJARAT VARIETY)

اک آدمی کے دو شے تھیں \* ۱۔ اوروں میں سے چھوٹے سے کنا  
 بارہا صبح میں بھاگ کا مال دینے \* ۲۔ سیراب سے اُپس سے سوسار  
 سے اوروں میں بھاگ پاؤں دنا \* ۳۔ کھنے دوسرے یا نکلے تھیں کہ چھوٹے  
 چھوٹے سے سب بھنگا کنا سے کوئی نور دس کی سنہروں کنا سے راں  
 اس کا دھن پھٹولیں میں اوڑا دنا \* ۴۔

## TRANSLITERATION AND TRANSLATION

Ek admi ke do bete the Ne unõ mē lē chhotē ne l rā  
*A man of two sons were And them in of the younger by it was said,*  
 bavā muhē mere bhag lā mā dē dē 'Tis prī bap ne  
*father to me my share of property give away That on the father by*  
 apas ke sūsisalē unõ mē bhag pad dīyā Ne gharne dīyas nē  
*himself of goods of them-in division completely made And many days not*  
 niklē the hī chhotē chhotē ne sīb bhagā līyā ne hoi  
*passed had that the younger son by all collected was made and a certain*  
 dur des kī saphiõ ghyē ne vā ipas lā dhan phadūhyõ mē  
*far country of on journey went and there I myself of wealth debaucheries in*  
 udā dīyā  
*was squandered.*



The following little story comes from Surat. It is much more Persianised than the preceding specimen the writer of it signing himself as a Qaṣī. The only irregularities are the pronunciation of *aur*, and, as *oi*, and *hai*, i.e., as *he*, as is customary in Gujarat.

[No 18]

## INDO-ARYAN FAMILY

## CENTRAL GROUP.

### WESTERN HINDI

HINDOSTANI (GUJARAT VARIETY)

DISTRICT SURAT

### حکایت

ایک شخص ے عرصی کسی حاکم ے نام لکھی اور اُسمنس گچھہ کا گچھہ لکھہ کیا اور جواب اُسکا طلب ہوا \* بارے فصل خدا سے حاکم مُتصِف کی رائے میں وہ مُضَر مَدد عَمدا ثابت نہ ہوا اور مُتَعَاو کر دیا گیا \* تو اُسکو اُسکے باپ ے جواب لکھا ہے میرے پیارے مرید انسان کو چاہیئے کہ آنکھ کھولکر اور نہ دیکھ بھالکر کام کنا کرے کہ ععل سے اپنا دھوکھا نہ کھائے کہ جس سے آپ دیکھ اُٹھاوے \* اُسپر نہ نقل - ایک شخص ے کسی طبیب سے کہا کہ میرا پیٹ دکھتا ہے \* طبیب ے پوچھا کہ آج کیا کھانا بھا \* کہا کہ حلی روٹی \* کہا گیا کہ طبیب ے اُسے سُرْمہ دیا اور کہا کہ آنکھوں کا علاج چلے کر چاہئے کس واسطے کہ آنکھ اچھی ہوئی تو حلی روٹی نہ کھانا \* حاصل یہ کہ سرکار کا کام نہ ہوشیاری اور حذراری سے کیجئے اور ععل نہ کیجئے \*

[ No 18 ]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

## WESTERN HINDI

HINDOSTANI (GUJARAT VARIETY)

DISTRICT SURAT

## TRANSLITERATION AND TRANSLATION

## HIKAYAT

## STORY

Ek shakhs ne arzi kisi hakim ke nam likhi or  
 One person by petition a certain king of (in) name was written and  
 us me kuchh ka kuchh likh gaya or jawab us ka talab  
 it in something of anything written was and answer him of demanded  
 hua Baie fazl e Khuda se hakim e munsif ki is me woh  
 became At last grace of God by the king 1st of opinion in le  
 gasur mand amdan sabit na hua or mo af kar diya gaya  
 guiltily intentionally proved not became and pardoned he was made  
 To us ko us ke bap ne jawab likha Ae mere pyare  
 Then I am to I am of the father by answer was written O my dear  
 fair and insan ko chahiye ki aakh khol kar or bahut  
 son mankind to it is necessary that eyes opened having and much  
 dekh bhal hai ham kiya hae ki ghafiat se  
 seen I am having business he should make a practice of doing that carelessness by  
 itna dhokha na khae ki jis se ap dukh uthawe Is  
 so much blunder not I may eat that which from I myself so now I may cause This  
 par yeh naql Ek shakhs ne kisi talib se krha ki mera  
 on this fable — A person by a certain doctor to it was said that my  
 pet dukhta he Tabib ne puchha ki aaj kya khaya tha ?  
 belly aching is The doctor by it was asked that today what eaten was ?  
 Kaha ki jahi roti Kaha gaya ki tabib ne use  
 It was said that burnt bread Said it is that the doctor by to I am  
 sumra diya or kaha ki aakh ka ilaj pahle  
 eye ointment was given and it was said that eyes of treatment first  
 karna chahiye kis waste ki aakh achchhi hoti to jahi roti  
 to be done is necessary what for that eyes well if I had been then burnt bread  
 na khatr Hasil yeh ki saikar ka ham bahut  
 not I would I have eaten Moral this that government of business much  
 hoshiyari or khabardari se karye or ghafiat na kariye  
 intelligence and carefulness with you should do and carelessness not you should-do

## FREE TRANSLATION OF THE FOREGOING.

A certain man wrote an application addressed to a king. In it he wrote a deal of nonsense and he was called on for an explanation. By the grace of God the king who was a just monarch found him not guilty of having committed his fault intentionally and he was pardoned. Then his father wrote a letter to him saying: O my dear son, everyone should do everything with open eyes and after mature consideration so that he may not fall into any blunder through his carelessness and thereby suffer sorrow. There is a fable to this effect—A man once complained to a doctor that he had a pain in his belly. The doctor asked him what he had been eating that day. Only a bit of burnt bread, said he. The story goes that the doctor gave him for medicine some eye ointment for said he: it is important first of all to apply remedies to your eyes. If they had been sound you would not have eaten a bit of burnt bread. The moral of this is that in dealing with Government you should show intelligence and watchfulness, and avoid every kind of carelessness.

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The next specimen is an extract from the Fable of the Prodigal Son, and comes from the Mahikantha Political Agency. It is written in the Gujarati character. It will be noticed that in general style it resembles the specimen received from Bombay. It is not highly Persianised, and possesses a few Gujarati idioms. As elsewhere in Gujarat the diphthong *au* becomes *o* as in *oi*, and, *dolat* wealth. There is considerable liberty in employing the numbers of the pronouns eg *us mē lē* for *un mē lē*. The vowel *o* sometimes becomes *u* as it does dialectically in Upper India. Thus the sign of the dative recursive is *lū* not *lo*, and the oblique plural of nouns ends in *ū* not *ō*. The oblique singular of the first personal pronoun is *mu* not *muḥ*, which is also an Upper India dialectic form. Gujarati words are sometimes employed. Such are *chhēlē*, far, and *bheḡna*, to collect.

[No. 19.]

**INDO-ARYAN FAMILY.****CENTRAL GROUP.****WESTERN HINDI.****HINDŪSTĀNĪ (GUJARAT VARIETY).****AGENCY, MAHIKANTHA.**

એક આદમીકે દો બેટ યે. ઝોર હસમેકે છેટેને બાપકું કહા કે, બાપુ, મિલકતકા મેરા હિસ્સા મૂલકો દે. ઝોર હસને હનકું હોલત બેહેમ દી. ઝોર થોડે દિન પીછે, છોટા બેટા, સખ ભેગી કર કર, છેટે મૂલકને ગયા, ઝોર વાં મોજમકેને અપની હોલત હમ દી. ઝોર હસને સખ અરમ યાલે પીછેહસ દેરા મેં બમ દૂકાલ પમ, ઝોર હસકું તંગાર્થ પમને લગી. ઝોર વો જાકર હસ મૂલકકે રહેને વાહી મેં સે એક કે વહાં રહા, ઝોર હસને હસકું અપને બેતરમે ભૂંકું ચરાને વાસ્તે ભેળ. ઝોર જો રાંગાં ભૂંક આતે યે, હસમેં સે અપના પેટ જરનેકું હલકા દિલ થા, ઝોર હસકું કિસીને દિયા નહાં.



## HINDŌSTĀNĪ OF Cutch

The Hindostani spoken in Cutch is more corrupt than the foregoing specimens. It is full of Gujarati and has also local peculiarities of its own. As a specimen I give a short folk tale. It is not worth while to give a complete account of the irregularities, but the following are the main points worthy of notice. Some of the forms given below are interesting survivals of an archaic dialect which has elsewhere been levelled down to the general standard of Hindostani. Such, especially, is the use of *hū* for the nominative case of the first personal pronoun, while *mē* is reserved for the case of the agent. In standard Hindostani *hū* has passed out of use, and *mai* is employed for the nominative although it is by origin an instrumental.

There is the usual Gujarati change of *a* to *e* in *esa*, such, *he*, is, and *mē*, by me.

Verbs are often contracted when the root ends in *h*. This is also found in the dialects of Upper India. Examples are *rayā* they (fem) remained, *laya* it was and *leta* he says.

Feminine nouns have a nominative plural in *ā* as *ā/hā*, eyes, *chayā*, things. Adjectives agreeing with feminine nouns in the plural also end in *ā* as *rayā*, they (fem) remained, *sayā*, sound, in good health (agreeing with *ā/hā*). We sometimes find neuter adjectives as in *dena* (masc) *den* (fem) *denā* (neuter), to be given.

The oblique plural ends in *ū*, so also *khū* is used for *lo*. Thus, *vaidh* / *ū*, to the doctor, *ākhū mā* in the eyes.

In the pronouns *hū* is 'I,' with an agent *mere* or *mai*. *Tye* is 'to thee.' The Gujarati *potā* is used for 'self.'

The word for 'and' is the Gujarati *ane*

/

[ No 20 ]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

## WESTERN HINDI

HINDUSTANI (GUJARAT VARIETY)

DISTRICT, DUDH

એક ડોમીની આખા રેવા. તથા તિમને તે સાજ કરશે આર એક વેધકુ છુલાયા, અને સાખસી રખને એસા વઘાડ કીયા કે ને તૂ મેરી આખા માલિઆ કરેગા તો મેરે તિને આમરી દેણી પછુ આખ સાજ ન હોય તો કાઠે નિજે દેણા નઇ એસા કરાર કરને પિંડે તે વેધ વખતે વખત આવે તિસખી આખૂઆ પોતૂકી દવા સમાતા, અને જવા જવા આવતા તથા તથા કાઠે કે કાઠે હે જતા ઈયુ કરતે થોડે થોડે કરને તિસખી બધી મિલકત સુરા લીલી, અને જવા તિસકા જિતા થા તિતા બધે તિસકે હાથમા આભા તથા તિસને તિસકી આખા સાલિઆ પ્રતિઆ, અને કરાર પ્રમાણે પેસે માગે ડોમી જવા દેખતી હુધ તથા ધરમા પોતૂકી મઠી ચીજ દેખી નઇ, વાગ્તે ઇમકુ કાઠે દિઆ નઇ વેધ હમોહણુ કરને નગા ત પછુ ડોમીને કાઠે ઉગે ધાધ ન દિઆ તિસ ઉપરથી તે તિમકુ ધરમારમા બોલા મયા ડોમીને ધરમાગમા કયા કે, ઈ મિથિસ ને કેતા ટે તે સાખી વાત હે કારણુ કે ને મેરી આખ માજ હોય તો તિસકુ પેસા દઉં પછુ અ ધીજ રદૂ તો કાઠે ન દઉં, એસા કરાર થા હવે એ પ્રેતા દે કે, ઈ સાજ હો રહી હે પછુ દૂ સામે મ્તી હૂ કે, દૂ તો અ ધીજ દૂ કારણુ કે જવા મે મેરી માખ બોલ તથા દૂ ધર મે વધી તરેહકી ચીજ અને સારા સારા સામાન દેખતી પછુ હવે ઈ સા ખાને કેતા હે કે, ઈમકા અ ધાપા મયા હ પછુ હુ ધર મે એક પછુ ચીજ દેખતી નઇ દૂ



[No 20]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

## WESTERN HINDI

HINDOSTANI (GUJARAT VARIETY)

DISTRICT CUTCH

## TRANSLITERATION AND TRANSLATION.

Ek dosi kī ākhā rayā Tadhā tis nē te  
*A certain old woman of eyes stopped (seeing) Then lei by them*  
 sajī karne saru ek vaidh kū bulayī, anī sakhsī rakhnē  
*sound making for one physician to it was called, and witnesses having-kept*  
 esa wadaī hīya kī 'jo tū merī ākhā sajīā karuga to  
*such bargain was made that 'if thou my eyes sound wilt make then*  
 mere tije chahī denī, pan ākh sajī na  
*by me to thee (a reward for) service is to be given, but the eyes sound not*  
 hoy to kāī tije dēnā nāī' Lsa karai  
*may be then anything to thee is to be given not' Such contract*  
 karne pchhē te vaidh wāl hī wāl hat ave tis kī  
*having made then that physician time after time having come her*  
 ākhū mā potū kī dawī lagatī anē jadhā jadhā awī  
*eyes in his own medicine used to apply, and when when he used to come*  
 tadhā tadhā kāī kē kāī le jata Ivū karte  
*then then something or other having taken he used to go Thus doing*  
 thore thore karne tis kī badhī miltī chura hī Anē  
*little little having done her all property was stolen away And*  
 jadhā tis kī jata tha tita bādhe tis kē hāt mā arya tadhī  
*when her of as much was that much all him of hand in came then*  
 tis nē tis kī ākhā sajīā hīā, anē karī pīrmanē pīse  
*him by her eyes sound were made and contract according to money*  
 māge Dosī jadhā dekhī hūi tadhā gharī mī  
*was demanded The old woman when seeing became then house in*  
 potū kī kāī chīj dekhī nāī Waste is kū kāī dīa  
*lei own any thing was seen not Therefore him to anything was given*  
 nāī Vaidh hīno han karne lga tī pan dosī nē  
*not The physician a disturbance to make began then even the old woman by*  
 kāī use dhadh na dīa Tis upar thī te tis kū dharī mī  
*any to him heed not was given Thereupon he lei to count in*  
 bola gaya  
*having called went*

Desi nē dhār'bar māṅṅ kaja he, 'i mānas jē keta  
*The old woman by court in it was said that, 'this man what telling*  
 he te sachi wat he, karan he jo mōṅ ākh saji hoy  
*is, that true story is, because that if my eyes sound may become*  
 to tis kū prasa dāṅ, pan andhū j rāṅ to kāṅ  
*then him to money I-should give, but blind only if-I remain then anything*  
 na dāṅ, sa karan tha Have o keta he he,  
*not I should give, such an agreement was Now he saying is that,*  
 "i saji ho rāhi he," pan hū sāmē keta hū he,  
*"this (she) sound has-become," but I on the contrary say that,*  
 "hū to andhū j hū Kīan he jidhāṅ mē mōṅ ākh khot  
*'I indeed blind only am' Because that when I my eyes lost*  
 jidhāṅ hū ghai mē ghanī taiṅh ki chujī anē saia sīra sīman  
*then I house in many kinds of things and good good furniture*  
 dekhti Pan have i sā khaṅṅ keta he he, "is i  
*used to see But now he oath having eaten saying is that, "he*  
 andhapi gayi he," pan hū ghai mē cī pan chuj dekhti nāi hū  
*blindness gone is, 'but I house in one even thing seeing not am'*

### FREE TRANSLATION OF THE FOREGOING

An old woman having lost the use of her eyes, called in a physician to heal them and made this bargain with him in the presence of witnesses, that if he should cure her blindness he should receive from her a sum of money, but if her infirmity remained, she should give him nothing. This agreement being entered into, the physician time after time applied his salve to her eyes, and, on every visit taking something away, stole by little and little all her property. When he had got all she had, he healed her, and demanded the promised payment. The old woman when she recovered her sight and saw none of her goods in the house, would give him nothing. The physician insisted on his claim, and as she still refused, summoned her before the judge. The old woman thus spoke in the court: 'This man here speaks the truth in what he says, for I did promise to give him a sum of money, if I should recover my sight, but if I continued blind, I was to give him nothing. Now he declares that I am healed. I on the contrary, affirm that I am still blind, for when I lost the use of my eyes, I saw in my house various chattels and valuable goods, but now, though he swears I am cured of my blindness, I am not able to see a single thing in it.'

### DAKHINI OF BOMBAY

The full winged queen of the Doryctes or Black Petal is the first of a series of the Parallel whorls, principally of the color of Customs of Poland. It is the first of the series. Much of the Doryctes.

[illegible]

Typical of Dakhni are the use of *giller* to mean 'when' and 'where' instead of 'whether' as for *uol* he, *lun* for *le* and *eth* for *the*. Attention may be drawn to the frequency with which Arabic and Persian words are correctly spelt.

## INDO-ARYAN FAMILY

## CENTRAL GROUP.

## WESTERN HINDI

HINDOSTANI (DAKHINI OF BOMBAY DECCAN)

BOMBAY

ایک آدمی کے درخت پر اور من سے چھوٹے چھوٹے کے ہوا  
 بابا مدرے بھاگ کا مال ماحے دے ہور اوسے اوسے بھاگ باڑ  
 دیا ، نہت دس پہن گئے یہ کہ اوسکے بچے چھوٹے چھوٹے کے سب  
 بھٹولا جمع کر کر کوئی دور گانو گرو گنا بھی اودھر حاکر سب مال  
 ہلڑے میں بگاڑ ڈالا ، تب اوس ملک میں بھاری دکان بڑا اے  
 اوس کو بنگی ہوئے لگی اے اوسے حاکر اوس گانو والے کوئی آدمی  
 کی بکری بکری ، اے اوسے اوس گرو کھد میں ڈگر حراے گرو  
 بھدھا جدھر وہ ڈگر کھائے کوٹھے گرو بھی کھائے گرو راجی اسیا - س رو  
 بھی اوس گرو کوئی کے دیا نہیں جدھر وہ اے ندہ میں آنا ند  
 بولا - مدرے باب کے کئے مٹکاری ہنس کہ اونکو اپنا کھانا ملنا ہے  
 کہ کھا کر بچے کے میں بھوکہ سے مرنا ہوں ، میں اُٹھوں - کے مدرے  
 باب کس حاروں - کے اوسے بولوں کہ ارے باب میں کے مدرے سامنے  
 پات کنا سو بندرا بننا تلوارے کا مجھے متوں نہیں ہے ، مجھے ایک  
 مٹکاری سمجھہ سورہ اُٹھا اور اے باب پاس آنا ، س حب وہ  
 بھوڑے نور اسیا کہ اوس کے باب کے اوسکو دیکھا اے اوسے پدار آنا ،

سو وہ ہماگ از اوست کیلے لکایا ۛ تمکا لیا ۛ اے شے ے اپنے باپ کو  
 بولا - باہا عین ے اللہ ے سامنے اے ندرے سامنے کونا بیا سو عین نیرا  
 بیٹا نکرا ے نا سہارا رہیں ۛ بن باپ ے اپنے نوکروں کو بولا کہ -  
 جو کسوت ستر نڈ ے اسکو بناؤ - صبی عاصمہ عین جملہ بناؤ ے پانو  
 عین خونا بناؤ ۛ اے حلو آبن کماربن نے نصوشیاں منائیں دیرنگہ بہ  
 عیدر بیٹا عرا ۛ سو پھر جینا عرا - وہ کسا نیا سو عرا ۛ سو وہ چمن  
 لرت لگے ۛ

[ No 21 ]

## INDO-ARYAN FAMILY

## CENTRAL GROUP

## WESTERN HINDI

HINDOSTANI (DAKHINI OF BOMBAY DECCAN)

BOMBAY

## TRANSLITERATION AND TRANSLATION

Ek admi ke do bete the Un mē se chhote chhote ne  
*One man of two sons were Them in from the younger boy by*  
 bola baba mere bhagī, nal maje de' Hui us ne  
*it was said father my share of property to me give' And him-by*  
 un mē bhag par diya Bohut din nahī gire the, ki  
*them in share was completely given Many days not gone were, that*  
 us ke piche chhote chhote ne sab bhindola jam' kar-kr  
*that of after the younger boy by all wealth collected made having*  
 koī dūī gāī ku gī, bhī nahai jī lar sab mal  
*a certain distant village to it was gone, and there gone having all property*  
 hullarpānē mē bigad dīa Tīb us muluk mē bhī dukhī pīrā, ane  
*debauchery in was wasted Then that country in severe famine fell, and*  
 us lū tangī hone lagī Ane us ne jā lar us gī wāl  
*him to want to be began And him by gone having that village belonging to*  
 koī admi ki naukari pīki Ane un ne us ki lūt mē dukhī  
*a man of service was accepted And him by him to field in some*  
 charānē ku bhejī Tīdhar woh dukhī khīnē lē lōndē lū bhī  
*feeding for it was sent When he some food of husks even*  
 khīnē ku rījī rīthā pīr wū bhī us lū lōī-ne diya nahī  
*eating for willing was but that even him to anyone by was given not*  
 Tīdhai woh ipnē budh mē rā tad bolī, 'mōī bap līnē  
*When he his own sense in came, then I said, 'my father near*  
 kīnē mullkārī hāī ki un lū itnā khīnā miltā hai ki  
*how many servants are that them to so much food being got is that*  
 kha kar bēchē ne mīī bhul h se mārī hū Māī uthī,  
*eaten having remains over, and I hunger by dying am I will arise,*  
 ne mēī bap līdī jāī, ne us bolū lū, "ō bap  
*and my father near will go and to him will say that, "O father*  
 mīī ne tūī samnē pap hījī so tārī bēī bultā rē lū mājhe  
*me by thee of before sin was done, and thy son calling of to me*  
 mū nūī hī, mājhe kī mullāī sāmījī' So woh uthī rī  
*face not is, me one servant consider'' So he arose, and*

apne bap pās āva Pan jib woh thoir dū ātha hī  
*his own father near came But when he at a little distance was that*  
 us ke bap ne us ku dekha ane use piar āva So  
*him of the father by him to it was seen and to him affection came So*  
 woh bhag kar use gale lagā nē mukha hīr āne  
*he run having him on the neck was applied and kiss was taken And*  
 bete ne apne bap ku bolī bāba māī ne Allāh le samne  
*the son by his own father to it was said father me by God of before*  
 an tere samne guṇa hīrā so māī tērī bētā bulwānē kha  
*and thee of before fault was done therefore I thy son calling of*  
 sūāwar nahī Pan bap ne apne nūkūñ lū bolā hī  
*deserving am not But the father by his own servants to it was said that*  
 chaukhot bastar lāo nē is ko pināo bhī hīth mē chhālī  
*good garment bring and this one to put on and I and on ring*  
 pināo nē pāw-mē jūta pināo ānē chālō āpan khāwē nē  
*put on and feet on shoe put on And come we all will eat and*  
 khushīā mānē hū hīr āch meīr beta māīr thā so phū jīr  
*happiness celebrate because this my so, dead was I again living*  
 hūa woh gamīr thīr so mīr So woh chāmīr kāmē lāge  
*became I lost was he was got So the joy movement to make began*

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The following specimen of Bombay Dakhni comes from the district of North Kanara. It will be found to agree very closely with the grammatical sketch given on pp 59 and ff although it departs much more widely from Standard Urdu than does the specimen which came from Bombay Town. It will be seen that the Agent case with *ne* is regularly employed, but that the Urdu custom is followed of making the verb agree in gender, number, and person with the subject instead of the object in spite of the presence of the *ne*. The Agent case is used even with intransitive verbs. Examples are *mai ne laya hū*, I have brought *bhat ne do handiyā laya* the Bhat brought two pots, *lolā ne khana dene lagi* the people began to give food.

Among peculiarities of pronunciation we may note a local tendency to convert *s* to *sh*. Thus *ushe* for *use* to him, *paizle* piece, *shikaya*, he taught. In the latter case there is also a dropping of the aspiration of *h*. The correct Urdu form would be *sikhaya*. With this loss of aspiration we may compare the dropping of the initial *h* of the auxiliary verb in phrases like *laya hū* I have brought for *laya hū* and *leta hū*, you are taking, *mita hū* it is got. Words borrowed from Urdu are sometimes altered *q* being changed to *k*, as in *shauk* for *shauq* devoted to, *waklat* for *wagt* time. There is a tendency to shorten long vowels when they fall in unaccented syllables as in *leja lo* for *leja kar*, having taken away and *ba a* for *ba a* a meal etc. So also *saila* for *saila ha* like. In *dalna* to place a cerebral *d* has been dentalised. All these latter are regular Dakhni peculiarities.

Other Dakhni forms which are prominent are *atka* meaning 'was' and the regular use of the plural for the singular. Thus *un* is over and over again used for *us*, and *hē*, they are for *hai* he is. The verb *bolna* is regularly treated as transitive, as in *blat ne bolya* the Bhat said. Verbs of speaking and asking put the person addressed in the accusative and not in the dative, thus *bhat lo puchhya* he asked the Bhat. Note the curious way in which the words *bol lo bolya*, having said he said, are appended like the Sanskrit *iti* to every statement made by any of the characters of the story.

A few instances of borrowing from Marathi occur. Such are the emphatic *ch* in *waitsa ch*, even in that way, and the word *saṭh* a purport.

The specimen is a folk-tale which is left unfinished by the original scribe.



## INDO-ARYAN FAMILY

## CENTRAL GROUP.

## WESTERN HINDI

HINDOSTĀNĪ (DAKHINĪ OF BOMBAY)

DISTRICT NORTH KANARA

ایک گاؤں میں ایک بھٹ رہا ۔ وہ جوگار کا بڑا سُوحی رہا \*  
 اُس جوگار ے کھل ملن ایسی سب گھردار ہاربا اور بیک منگے کو  
 نکلا ، تب اسکے داب والے لوگ ے اپے دلمن سمجھ نہ رہیں  
 بیک منگے لگتا تو رکادے حب دوسرے داب میں بھی جائگا  
 اسواسطے اسکے داب ے لوگ ے ہر روز ایک ستر حارل کا کھانا  
 بنا کو دے لگے \* تو بھٹ ہر روز حاکو وہ کھانا لیکو آتا رہا \* ایک  
 دن ایک گنسی ایک جنگلی رازوں کو محلے کو لانا \* تو وہ  
 رازوں عمر میں بڑا رہا اسواسطے کون اُسے لانا نئی \* کی بولے تو وہ  
 باب سنکے سرکا رہا ، تو وہ گنسی بھر کو گھر کو جانا رہا اُس حب  
 میں وہ کھانا لانا رہا \* سو بھٹ کو وہ گنسی ملنا ، تو اُس گنسی  
 ہی اُس بھٹ کو بوجھنا کہ تو رازوں تو لندائن کتا \* تو اُس بھٹ ہی  
 بولنا کہ ہوئی میں لہنگا لنگن مدرے کے کچھ پدے نئی مدرے  
 کے چرا کھانا ہن اسمیں سو دن کھانا میں بے دیوگا \* تو وہ گنسی  
 ہوتا رہا اسواسطے اُس گنسی ہی اُس باب کو قبول کر کو رازوں دنا \*  
 تو اُس بھٹ ہی وہ رازوں لیکو اے گھر کو آتا اور اُس کھائے میں کا

حرّا کھانا راوس کو دالکو مامی کھانا اے کھانا : حرّا رحب ہوے بادو وہ  
 راواں بھٹ کنی باب کرے لکنا ۔ نو بھٹ اے دلمیں بڑا حوس ہوا  
 اور راوس نو پوچھنا کہ نو کنا بولنائیں ۔ نو اُس راوس ہی بولنا کی  
 ارے بھٹ بچے دس درور کنا کھانا ملنائیں ۔ بھٹ ہی بولنا صحے  
 ایک سدر کا ملنائیں ۔ نو اُس راوس ہی بھٹ کو سدا کہ ابھی نو اُس  
 لوکاں کو بول کہ صحے انا کھانا کو حاول دسو بولکو بول وساج اُس  
 بھٹ ہی حاکو اُس لوکاں کو بولنا ۔ نو اُس لوکاں ہی اُسکی باب  
 منول کری اور اُسے ایک سدر حاول حری لکڑی اور حری دال دے  
 لکے ۔ نو اُنہیں ایک دس وہ سارا لککو اپے راوس کنے آنا اور راوس کو  
 بولنا کہ بولے بولے سرکا منے حاول لاناؤں ۔ نو وہ راوس ہی بولنا  
 کہ اسمیں ے ادے حاول برار منں لکا کو منج ۔ نو بچے پانچ پنڈے  
 ملینگے : نو اُسمنں سو نو ایک بڑی ہنڈی اور ایک منی ہنڈی لککو  
 آؤ بولکو بولنا ۔ نو اُس بھٹ ہی وہ چاول منج کو دو ہنڈیاں لانا اور  
 راوس ے سامنے رکھنا : نو راوس ہی بولنا کہ اُس بڑی ہنڈی منں  
 کھانا پکا اور منی منں دال ۔ نو اُس بھٹ ہی پکانا \*

[ No 22 ]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP

## WESTERN HINDI

HINDOSTANI (DAKHINI OF BOMBAY)

DISTRICT, NORTH KANARA

## TRANSLITERATION AND TRANSLATION.

Ek gaõ mẽ eh bhrt rtha Woh jogar ka bara shaukhi rtha  
*A village in one bhat was He gambling of much fond was*  
 Us jogai ke khel mẽ r'ni sab ghar dñ hary, au bhk /  
*That gambling of play in his own whole household was lost, and alms*  
 mangne ho nikalya Tab us ke rat wale lokã ne ap'ne  
*begging for he went out Then his caste men people by their own*  
 dil mẽ samje k inhẽ bhk marngal lagy to ikade  
*mind in it was thought that 'this( man) alms to beg began then at one*  
 wakht dusie zat mẽ bh jãgr Is waste is k rat-ke lokã ne  
*time other caste-in also I e will go' Therefore his caste of people by*  
 hai roz eh shei chawã ka khana pika ho dene lge Yo  
*every day one see rice of food cooled having to give began This*  
 bhat har 10z ja ho woh khana le ho rta tha Ek  
*bhat every day gone having that food taken having used to come One*  
 din ek kunbi eh jangh r'wẽ ho bechne ho laya Tau woh  
*day one cultivator one wild parrot to selling for brought Then that*  
 rawã umr mẽ bara rth is waste l run ushe hya rñ, l  
*parrot age in great was therefore any one him tool lot, what*  
 bole to woh bat shke sika rñ th Tru woh kunbi  
*should say then I e speech to learn lile not was Then that cultivat*  
 phñ ko ghar ho jata th us wakhat-mẽ woh khññ lata tha  
*returning home to going was that time in he food bringing was*  
 So bhat ho woh kunbi milya Tau us kunbi ne us  
*So the bhat to that cultivator was net Then that cultivator by that*  
 bhrt ho puchhya k, jo rawã tu letiẽ hya?' Tau us  
*bhat to was asked that this parrot thou buying at, eh?' Then that*  
 bhrt ne bolya k hoi maĩ leũgr lehn mere hñe kuchh paishe  
*bhat by was said that yes I will take but me with any price*  
 nai mere hñe jara khñna hẽ, is mẽ so ada khana maĩ tuye  
*(are) not me with a little food is this in from half food I thee*  
 deũga Tau woh kunbi bhukñ atha is waste us kunbi ne  
*will give Then that cultivator hungry was, this for that cultivator by*

us bat ho labul I ri ko lawĩ diva fan us  
*that speech to accepting made-having the parrot was given Then that*  
 bhrt ne woh i wañ le ho apne ghar ho va au us  
*that by that parrot taken having his own home to came and that*  
 l hane mĩ ka jara khar i lawẽ ho dal lo baqĩ khana  
*food in of a little food the parrot to placed having remaining food*  
 rpe l hay i Jari wakhrt huc bado woh rawũ  
*(by) himself was eaten A little time passed after that parrot*  
 bhat l rne bat l rne lgy i lru bhat rpe dil mĩ bara  
*the that with speech to-do began Then the that his own mind-in much*  
 l hush hu i ru lawĩ ho puchh i hĩ 'tu l rĩ bolta ã  
*pleased became, and the parrot to asked that thou what speaking at?*  
 Tũ us i wañ ne bol r hĩ ruc bhrt tujhe din davor kitĩ  
*Then that parrot by was said that 'O that to thee daily how much*  
 l h rĩ miltĩ ã? Bhat ne bol i rpe ek shu ka  
*di nei being given is?' The that by was said to me one see-of*  
 miltĩ ã Tau us i wañ ne bhat ho shu va l i r hĩ  
*being given is Then that parrot by the that to was advised that, 'now*  
 tu us lokĩ lo bol l i, rpe itta l l rĩ-lo chĩval  
*thou those people to say that, 'me so much eating for uncooled rice*  
 de i hol lo bol Waise ch us bhrt ne ja lo us lolĩ ko  
*give said having say' So even that that by gone living those people to*  
 bol r lru us lolĩ ne us l i bat qbul kũ, r  
*was said Then those people by his speech accepted was made and*  
 uñ cl shu chav l ru lal i ru ru dal dunc lge  
*to him one see rice some wood and son split peas to give began*  
 Tu unhĩ cl din woh sũ le ho rpe rawĩ l rne va i ur  
*Then he one day that all taking his own parrot to came and*  
 lawĩ ho bol r l i, tu ne bol sũ i mĩ ne chĩval  
*parrot to said that, 'thou by saying according to I rice*  
 l i u fan woh rawĩ ne bol r l i 'is-mĩ ke ad chĩval  
*brought have' Then that parrot by was said that, this in of half rice*  
 hrarĩ mĩ le jĩ lo bech, tũ tũ pĩch prushĩ mĩge, tũ  
*ba as in taking sell, then to thee for piece will be got, then*  
 us mĩ so tu ek hrũ hĩndĩ ru cl r hĩ hĩndĩ  
*that in from thou one big earthen pot and one small earthen pot*  
 le lo u bol lo bol i Tu us bhrt ne woh  
*taken having come' said having it was said Then that that by that*  
 chĩval bech lo d hĩndĩ lva ru lawĩ ke sũmũ  
*rice sold having two earthen pots were brought and parrot of before*

rakhā      Tau    rawē-ne      bolya    li,    'us    barī    handī mē      khana  
*were put      Then parrot by was said that, 'that big earthen pot in food*  
 pakā    aur    nanhi mē      dāl'      Tau    us    bhūt-ne    pakāya  
*cook and small in split peas'      Then that bhat by was cooked*

### FREE TRANSLATION OF THE FOREGOING.

In a certain village there was a Bhat<sup>1</sup> who was a great gambler. By it he lost all his property, and so he went out to beg. His caste fellows said to each other that if he went on begging he would some day lose his caste and so they gave him every day a seer of cooked rice. Each day he used to go and fetch his dinner home. One day a cultivator brought a wild parrot for sale to the village but it was too old for any one to buy it, as there was no likelihood of its learning to speak. As he was going home with the bird he met the Bhat returning with his dinner. The cultivator asked him if he would buy the bird. 'That I will,' said the Bhat, 'but I have no money. All that I have is this food, and if you like you can take half of it as the price.' The cultivator was hungry, and so he made a bargain on these terms. The Bhat took the parrot home and after giving him a little of his half-share of the food ate the rest. Shortly afterwards the parrot began to speak to him, at which the Bhat was much pleased, and asked him what he was saying. The parrot said, 'O Bhat, how much dinner do you get each day?' 'I get one seer.' Said the parrot, 'tell those people to give you uncooked rice.' The Bhat did so, and his people agreed, and gave him a seer of uncooked rice, some wood, and some split peas. One day he took all these and brought them to the parrot saying, 'I have brought uncooked rice as you told me.' The parrot said, 'sell half the rice in the bazar, and you will get five pice for it. With these buy two earthen pots a big and a small one.' He did so and showed the pots to the parrot. 'Now,' said the parrot, 'cook the rice in the big pot, and the split peas in the small one.' So the Bhat cooked his dinner.

*(Here the story ends abruptly. The remaining adventures of the parrot and the Bhat are unknown to me.)*

<sup>1</sup> Bhat is a sept of Brahmans. Many of them live by begging.

The next specimen of Dakhni comes from the State of Savantvadi, which lies just north of Goa. It is a folktale. The language closely resembles the Dakhni of Madras, the most important exception being the use of the word *kata* to mean 'was'. This word is used in Gujarati, Bhojpur and Bundelkhand in the same meaning and a possible explanation of its presence here may be that it is a survival from the tenth century, when Ratna-giri and the neighbouring country was ruled by Yadavas. Bhojpur is the head quarters of that tribe.

The principal peculiarities of this form of Dakhni are as follows —

Arabic words are deformed in the borrowing. Such as *garib* for *gharib* and *lhatar* for *lhatu*. We may also note an irregular pronunciation *mūṅna* instead of *māṅna*, to demand. *Hoi*, and is a dialectic form in Upper India. *Achhna* means 'to be'.

The sign of the Agent case is *ni*. For the dative we have *le ni*, as in *us le ni* 'to him'. This shows the origin of the common Dakhni form *lanu*.

As already stated the word for 'was' is *kata*. We have also *ta* in *lagya ta*, had happened. *Ta* is also a Bundeli form. The present tense of the auxiliary verb loses its aspiration in composition as in *ata ō* 'I am coming', *nhatī ē* 'thou art running'.

The case of the Agent is used in the Madras fashion, i.e. the verb agrees in number and gender with the noun in the Agent case and not with the object. I therefore ignore the suffix of the Agent in the interlinear translation, and treat it as non-existent. The case is even used before intransitive verbs. Examples of the way in which it is employed are, — *un ni bolya* 'he said', *un ni bolī* 'she said', *lanu milele mal ki chauri laya*, 'someone made tale-bearing of (about) the treasure trove', *un ni mundi halaya*, 'he shook his head', *un ni dil mē laya* 'he brought into his mind, he thought'.

The Gujarati past participle in *ela* is common. Thus, *bharēla tapla*, 'a filled vessel', *milela mal*, 'treasure trove', *dila tapla*, 'the vessel given (by the uncle)'.

[ No 23 ]

## INDO-ARYAN FAMILY

## CENTRAL GROUP

## WILSTP\ HINDI

HINDOSTANI (DAGHINA OF BOMBAI)

STATE SAVANTVADI

ایک گریٹ بڈی سوپ کانڈے والی عی اُسٹاک بٹاھنا اسکندی  
 سوپکال دو کڈٹاں دھنکے داسر اسی عے ، اوراے سائے ناڑی عے اور  
 ایک سلڈا عہا \* اسی ادمی دو دیکے پرورٹرکو مڈڈی ہلاا اسی بولنا  
 سامو مہا عہا نو بولنو \* دونوں کڈٹاں ناڑی عے اور رکسا ہو کر کر انا  
 ماں بی جوسی عے لانا کنا سامو عے سوپکے سو اے دونوں دنا \* بحب  
 اسی اے کانکو باسار میں لنکو کسی اکڑے حارل لائے سرڑے دس ہوئے  
 اسی بولنا ساموں عی سو عے لنکو انارں ، اسی بولی حکموٹ سا  
 اسکے عے میں کدراں عے ساموں عی سو عے لانا \* وہاں سو اور کنا ،  
 ناڑی عے اور ایک موٹا سلڈا اے دیکھنے عے پرورٹرکو بھائے لکنا ، ساموں  
 بھائٹس دس عے دے اس دس عے دس نو سنڈی کو بکڑ کو ادا لائگا  
 بحب وہ دوربا سنک اور پی دوربا ایک مڈلا روپاں سو امریلا حنک  
 میں بحک عہا اسکے اور سو سلڈا کنا اسی سامو دنا مال بولکو بمرلی  
 برابر اٹھا کو لانا مارک میں اسی دل میں لانا پرورپے بولے اچھنکے ،  
 اسی سرکو سوں روپے سارے اوپنا بالوے اور دو روپے رہے دھڑے اکی  
 سارے بولے دو روپے لنکو ماں کندی لاکو دنا ساموں ی دبلے دبلے میں

سو دو دھڑی ناکی سارے پولے \* ماں بی بولی، چل دکھا \* ماں بی حاکو  
 سارے بھر کو لیکو آئی ہور گھمنوں وگڑ لاکو اُسکے گُلگُلے کری \* گُلگُلے کرکو  
 گھڑ منس نلی ہور پچھاڑے منس حارو ناحو اڑائی \* شے کو بولی گُلگُلیاں  
 کا بٹن لگنا نئس خدکو لاکو کھا \* او خدکو کھائے رھیا \* بھڑے دس سو کنی  
 سرکار منس ملیلے مالکی حاڑی کرا \* پولس بناس منس لکھنا ہوا \* دوسرا  
 لکھنا کورٹ میں ہوا نڈی بی بولی منس بی دڈلی حنانی پولس ے  
 ڈرسوں دی ، کھرا پوجے بر مجھے کچھ مالوم نہیں \* شے کو بوجھو ، شے بی  
 بولیا گُلگُلناں کا بٹن لگنا نا ناریک مہندا سال دس مجھے مالوم نئس اُس بٹن  
 منس مجھے ساہا مال ملنا ، بوراوا مَدے سدر اُسکے پر ہوا نئس \* گُلگُلناں  
 کا بٹن کدی لگنا نئس ، دڈیلی حنانی پولس ے ڈرسو ، بنا پوراوے ے  
 بورٹکی کھاری ہوئی نئس \* حمورا انجاں بولکو گُجمہ بمی بولنا نئس  
 سب کھاری ہوئی نئس ۔



[No 23]

## INDO-ARYAN FAMILY

## CENTRAL GROUP.

## WESTERN HINDI

HINDOSTANI (DAKHINI OF BOMBAY)

SPRUE SAVANTVADI

## TRANSLITERATION AND TRANSLATION.

Ek garib buddi sut katnewah hata Us ka ek beta hata,  
 One poor old thread spinner there was He of one son was  
 us ke ni sutkyā do gundyā bīhane ke khatar un ni dū Ō  
 him to of thread two reels selling of for purpose she gave He  
 jate jate barī-ke upar ek salda hata Un ni admī ku dekhite  
 going going hedge of upon one lizard was He man to on seeing  
 barobar dar ko mundi halaya Un ni bolya, 'mamu, tum na  
 immediately feared having head shook He said ' (maternal) uncle to you  
 hona to yo leo Donō gundyā barī ke upar rakhya  
 if they are wanted then these tal e' Both reels hedge of on were put,  
 hor ghar ku aya Mā ni puchhī 'paise laya, kya?  
 and house to (he) came The mother asked 'pice are brought eh?  
 Mamu ni mūge so use donō diya' Bajat  
 The (maternal) uncle asked for therefore to him both were given' Then  
 un ni ape kat ko bajar mē le ko gai Ukre ohawal  
 she herself spun having market to tal en having went Half boiled rice  
 lai Thore din hue Un ni bolya, 'mamū henī su  
 she brought A few days passed He said (maternal) uncle near from  
 paise le ko ata ō' Un ni boh 'chakhot, ji Us ke jaw mē  
 pice taken having (I) coming am' She said 'well, go' Her mind in  
 kharyā ke mamū henī su paise lūnī Whā su o gaya  
 (that) real (maternal) uncle from pice (he is) a bringer There from he went  
 Barī ke upar ek mota silda use dekhite ke barobar dar ko  
 Hedge of on one big lizard him on seeing just feared having  
 nhatne lagya 'Mamu nhatt e kya? Paise deo  
 to flee began (Maternal) uncle, (you) running are where? Pice give  
 us din ke, nāī to seprī ku pahar lo adlaūga Bajat woh daūya,  
 that day of, if not tail to held having (I) shall dash Then he is an,  
 sangat o bhī daūya Ek tapr rūpayā su bhāierī jangal mē najīk  
 in company he also is an One vessel rupees with filled jungle in near  
 hata Us ke upar su salda gayā Un ni mamū ki mal  
 was That of upon lizard went He (maternal) uncle's property

bol-lo bharelī parat uttha ko layr Marig mē un nā dil mē  
*said having a filled plate lifted having brought The way in he mind in*  
 laya yo rupae pole achhēg' Un nā su ko sū  
*brought these rupees unsubstantial will be He from on lead*  
 rupae saie otya Talu le-upru do rupae rahye dhare  
*rupees all poured out On top two rupees remained substantial*  
 brī lī sūc pole Do rupae le lo mā hām  
*remaining all unsubstantial Two rupees having taken mother to*  
 la ko dīr Marū nā diele tapl mē su do  
*brought having (I) gave By (maternal) uncle given out of vessel two*  
 dhare bakī sūc pole Vī nā bolī chīl dīl hī'  
*substantial the rest all unsubstantial The mother said come show*  
 Mā nā jī lo saie bhar lo k ho rī hor  
*The mother gone having all collected having taken having came and*  
 ghū o gu lī lo us lē gulul k rī Gulul  
*ate and molasses brought having that of balls made Balls*  
 kār lo ghū mē talī hor picbhīr mē chāio brī uī  
*having made ghee in (s) fed and compound in for sides three*  
 Btē lū bolī gululā kī mū lagyū chūn ko lī lo  
*Son to (she) said, balls of you has fallen gathered having brought having*  
 l ha Ō chūn lo l hīc rīhī Thōc dīn su l īnī  
*eat He gathered having eating remained A few days in some one*  
 sārkhā mē mīklē māl lī chīrī larva Pōhs tapas mē  
*government in found property of bacbiting made Police investigation in*  
 lī hna hu Dusrī lī hna korrt mē hu Buddī nī bolī māī nī  
*writing became Second writing court in became The old dame said 'I*  
 dīclī rābanī polī-le dī sū dī Khīrā pūchhīc to mājē  
*given statement police of through fear gave Until then as I to me*  
 lūchhī mīlum nāhī Btē ku pūchhī Btē nī bolī gululā lā mū  
*anything I know is not Son to ask The son said 'balls of you*  
 lagyā tī tūl mīrūmā sal dīn mājē mīlum nāī us mū mē  
*fallen had date month year, day to me I know is not, that you in*  
 mājē sīrā māl mīlā Purāwā muddē sīr us kē pāī hūa nāī  
*to me all property was got Evidence conclusive I am of on became not*  
 Gululū kī mū kārī lagyā nāī Dīclī rīhī nī polī lē dī sū  
*Balls of you ever fell not Given statement police of fear through (is)*  
 Bīnī purāwā kē lōrt lī l hīrī hū nāī 'Ohhōia rājan'  
*With out evidence of court of satisfaction was made not 'Boy ignorant (is)'*  
 bol lo lūchhī bhī bultā nāī sārīb l hīrī hōtī nāī  
*said having, 'anything is speaking not, therefore satisfaction becomes not'*

## FREE TRANSLATION OF THE FOREGOING

There was once a poor old woman who earned her living by spinning thread. She had one son. One day she gave him two balls of thread to take away and sell. As he went along he met a lizard sitting on the top of a hedge who shook its head in terror at the sight of a man. The boy said, 'Lunkey, if these are for you you can take them.' So he put the balls on the hedge and went home. His mother asked him for the money resulting from the sale and he told her that his uncle had asked for them and that he had given them to him. So she spun some more thread and went off herself to market to sell it and with the money she got for it bought some half-boiled rice and returned home. A few days afterwards the boy said to his mother, 'I am going off to get the money from 'Lunkey'.' She thought he was talking of his real uncle and said, 'very well.' So he started on his way. On the top of the hedge there was sitting a big lizard which ran away in terror as soon as it saw him. Said the boy, 'Lunkey, where are you running to? Give me the piece which you owe me for the thread I gave you that day, or else I'll catch you by the tail and dash you to the ground.' He then ran after the lizard. There was a vessel full of rupees in the jungle but he ran over this glided the lizard. The boy thought it was his uncle's property, so he lifted up the filled plate and carried it home. On the way it occurred to him that the rupees might be hollow, so he poured them all from off his head on to the ground. Two of them remained on his head and the one he considered to be solid but the rest he neglected as being hollow. So he took the two rupees and brought them home to his mother, saving two of those which were in the vessel given by 'Lunkey' were solid. The rest were all hollow. The mother told him to show the others to her and went and picked them all up and brought them home. Then she bought some wheat and pappery which she made into balls and fried in ghee. These she scattered over the courtyard and said to her son, 'it has been raining toffee balls. Go out and pick them up and bring them home to eat.' So he picked them up and sat down to eat them.

A few days afterwards some good-natured friend told the government officers about the treasure-trove. The old woman told the police at the inquiry what had occurred. Then she was sent for to the court and there she said the former statement was made by me through fear of the police. If you want to know the truth I have nothing to tell. Ask my son. The boy said, 'I found the property in the rain on the day on which it rained toffee balls. I cannot give you the date. There was no other evidence against him. There never was such a thing as a shower of toffee balls. The magistrate considered that it is plain that the first statement was made through fear of the police. The court can come to no decision without evidence. The boy is an idiot and says the first thing that comes into his head. He cannot therefore be convicted.'

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### DAKHINI OF MADRAS

The operations of the Linguistic Survey do not extend to the Presidency of Madras or to the neighbouring States of Hyderabad and Mysore. I am hence unable to offer any specimens prepared for the Survey in these countries. In order however to make the subject complete I give as an example of the Dakhini of Madras the following version of the Parable of the Prodigal Son as issued by the Madras Auxiliary Bible Society. It will be seen that the language is that illustrated in the preceding grammatical sketch. The case of the agent nowhere occurs and verbs of saying and asking govern an accusative and not an ablative of the person addressed. Note now under the influence of the neighbouring Dravidian languages, the use of the relative pronoun is avoided as much as possible. I give a transliteration. An interlinear translation is unnecessary.

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

## WESTERN HINDI

HINDOSTANI (DAKHINI OF MADRAS)

*(Madras Auxiliary Bible Society, 1894)*

کسی آدمی کے دو بیٹے تھے۔ اور اُن میں سے چھوٹا باپ کو کہا اے  
 باپ مجھے پہنچتا ہے سو مال کا حصہ مجھے دے اور وہ اپنی زندگی اُن کو  
 بانٹ دیا۔ اور بہت دن بہت گزرے کہ چھوٹا بیٹا سب کچھ جمع کر کر  
 ایک دورے ملک کا سفر کیا اور وہاں اپنا مال بدمعاشی میں اُڑا دیا۔ اور  
 سب خرچ کر چکا سو وہ اُس مُتَلک میں بڑا محط پڑا۔ اور وہ مُتَحَنّاج ہوئے  
 لگا۔ اور وہ اُس مُتَلک کے ایک باشندے سے حاکم ملا۔ اور وہ اُسے اپنے کھیتوں  
 میں سو اُڑھراے بھنجا۔ اور اُسے آرزو تھی کہ سو اُڑھراے کھائے تھے سو چھلکوں سے  
 اپنے نٹس ستر کرے اور کوئی اسکو نہ دے دیا تھا۔ تب ہوس میں آکر کہا  
 میرے باپ کے کپڑے مردوروں کو بہت سی روٹی تھی اور میں یہاں بھوکہ  
 سے مر رہا ہوں۔ میں اُٹھکر اپنے باپ کے پاس جاؤں گا اور اُسے کہوں گا اے باپ  
 میں آسمان کے خلاف اور میرے حضور گناہ کیا ہوں۔ اب سے میں بدرا بننا  
 کہلائے کے لائق نہیں ہوں مجھے اپنے مردوروں میں سے ایک کی مانند بنا۔  
 اور اُٹھکر اپنے باپ کے پاس چلا اور ابھی دور تھا کہ اُس کا باپ اُسے دیکھا  
 اور رحم کیا اور دوڑ کر اُسکو گلے لگایا اور بوسہ دیا۔ پھر بننا اُسے کہا اے باپ  
 میں آسمان کے خلاف اور میرے حضور گناہ کیا ہوں اب سے بدرا بننا کہلائے

ے لائق بہن ہوں - پر باپ اپنے بکروں کو کہا اچھے سے اچھا حمامہ حلدی  
 باہر لاؤ اور اسے پہناؤ اور اُس کے حمامہ منس انگوٹھی اور بانوں میں حوشی  
 دو - اور پلے ہوئے بچھڑے کو لاکر دس کر کہ ہم کماؤں اور حوشی  
 مناس - اس لئے کہ بہہ میرا بننا مرگنا بنا اور پھر حیا ہی گم ہوا بنا  
 اور ملا ہی اور وہ حوشی کرنا شروع کئے \*

اور اُس کا بڑا بننا کتب منس بنا اور حب اکر گسر کے برنگ پہنچا  
 راگ اور باچ کی آوار سنا - اور چھوڑوں منس سے ایک کو پاس نلاکر بہہ  
 کیا ہے پوچھا وہ اُسے کہا کہ بڑا بھائی آنا ہے اور بڑا باب اُسے صحیح  
 سلامت پائے سے بلا ہوا بچھڑا دس کیا ہے - تب وہ حفا ہوا اور اندر حاف  
 نہ چاہا - تب اُس کا باب باہر آکر اُسے منسا - پر وہ حواب منس اپنے باپ کو  
 کہا دیکھ اپنے برسوں سے ندی حدمت کرنا ہوں اور کنسی ندرا حکم عدول  
 نہ کنا اور نوکنسی صحیح اپنے دوستوں کے سامنے حوشی منائے کے لیئے  
 ایک بکری کے بچے کو نہ دیا - پر حب ندرا بہہ بیٹا جو ندی رندگانی کو  
 کسندوں کے سامنے کھا گیا سو آنا نو اُس کے لیئے پلے ہوئے بچھڑے کو  
 دس کنا - اور وہ اُسکو کہا کہ اے لڑکے تو ہمیشہ میرے پاس ہے اور سب  
 کچھ ندرا ہے سو ندرا ہے - پر ندرا بہہ بھائی مر گیا بنا اب حفا ہے اور  
 گم ہوا بنا ملا ہے سو حوش و حرم ہونا لازم بنا \*

[ No 24 ]

## INDO-ARYAN FAMILY

## CENTRAL GROUP

## WESTERN HINDI

HINDOSTANI (DAKHINI OF MADRAS)

*(Madras Auxiliary Bible Society 1894)*

## TRANSLITERATION

Kisi admī ke do bete the Aur un mē se chhota bap kī kaha aur bap mujhe pahunchta hai so mal kī hussī mujhe de Aur woh apnī zindagani tūn kī bāt diya Aur bahut din nahī guzrī kī chhota beta sab kuchh jīm kī ke ek dur ke mulk kī safai kīya aur wuhā apnā mal bad ma aśhī mē uāya Aur arīb khūch kī chūka so waqt us mulk mē bara qāht parā aur woh muhtaāj hone līga Aur woh us mulk ke ek bāshūnde se jā milā aur woh use apne kheto mē surī chīriane bheja Aur use aīzu thī kī sun khatē the so chhūkō se apne tāī seī kārī aur kōī us kī na detā thā Tīb hosh mē aīr kaha mere bap ke kītne mazdūrō kī bahut cīotī hai aur mīrī jīhā bhukh se mārta hū Māī uth kār apne bap ke pas jāūga aur use kahūga aī bap mārī asman ke khūlaf aur tere huzūr gunah kīya hū ab se mārī teīa beta kārhlane lē laīq nīhī hū mujhe apne mīzdūrō mē se ek kī manīnd bana Aur uth kār apne bap ke pas chālā aur abhī dūī thā kī us kī bap use dekha aur iahm kīya aur dām kī us kī gālē līgāya aur bosā diya Phī beta jūse kaha aī bap māī asman ke khūlaf aur tere huzūr gunah kīya hū ab se teīa betī kahlā c ke laīq nahī hū Pārī bīp rīpne nīkūnō kī kārī rchchhe se achchhīa jama jāldī bahīr lāo aur ise pahīrō aur us ke hath mē agīthī aur pao mē jūtī dō aur pale hue bachhīre kī lā kār zabh kārō kī ham khawē aur khushī manawē is live kī yeh mera beta mar gaya thā aur phī jīya hī gum hūī thā aur milā hai Aur woh khushī kārna shūu kīe

Aur us kī barā beta khet mē thā Aur jāb ā kār ghīrī ke nazdīk pahunchā rag aur nach kī āwaz sunī Aur chhōkō mē se ek kī pas būlā kārī veh kīya hīrī pūchhā Woh use kārī kī terā bhīrī āya hai aur teīa dāp use arīhī salamat pane se palā hūa bachhīa zabh kīya hai Tab woh khāfī hūī aur rīndāī jāne nā chīrīa Tīb us kī bap bahīr ā kārī use manāya Pārī woh jīwāb mē rīpne bīp kī kārīa dekhī itne bārō se terī khīdmāt kārta hū aur kārīhī teīa hukm udul nā kīya aur tū kārīhī mujhe rīpne dosto ke sath khushī nā anane ke liye ek bahīrī ke bachche kī nī diya Pārī jīb terā yeh betī jō terī zindagani kī kāsīyō ke sath kha gaya so āvā tō us ke liye pale hue bachhīre kī zabh kīya Aur woh us kī kaha kī aī lārīke tū hameshī merī pas hai aur sab kuchh mera hai so terā hai Pārī teīa yeh bhāī mārī gīya thā rīb jīya hai aur gum hūa thā milā hai so khushī o khūīrīm hōnā lazīm thā

As another specimen of *Vaidya Dakhini* I give the fable of the crane and the hawk taken from *Shakespeare's Grammar*. The language is that illustrated by the foregoing grammatical sketch.

[ No 25 ]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP

### WESTERN HINDI

HINDOSTANI (DAKHINI OF *Vaidya*)

(From *Shakespeare's Grammar* 1843)

بول کئے ہنس کہ ایک دھوئی کسی ندی ے کڑے اے دھندے  
 من سڑک بنا ہوو ہر دس ایک بولے کو دیکھا کہ وہ ڈھو ے  
 کنارے ہو بیٹھا ہوو حنکڑ من ے کڑے جس کر کانا ہوو اُسوح  
 صدر کرکو حب رہنا ہوو رھاں سوں اے کھوسلے کو اڑھکر حلے حانا  
 ایک دس ایک پاسہ انک ا نکلنا ہوو ایک کئے بندر کو سکار عار کر  
 سوڑا کانا ہوو نامی کا حموڑ دکر حل نکلنا ، بولہ بہہ دیکھ لکر  
 اے من اے حدنا کر لیا کہ بہہ بدھی اپنا جھوٹا احمہ کر اے  
 بڑے بڑے جانور اں سکار مارا ہے من اپنا موٹا احمہ کر اسا بدس  
 حارہ کانا ہوں ، سو بہہ مدی کم بدھی ہوو ہلکی ناڈری کا کام  
 ہے ، من یہی کی اسا بڑنا دس حکانا ہوں اب سوں من  
 اسے کڑے دس کھانگا ہوو ایک دفعے کا اسمان ہوو نکھوٹا عارونکا



\* نظم \*

حو کہ دھواں گس ے اوپر حاربئے  
ابر منں پھر کاهنکو رہ آربئے  
رندہ دلاں ہنس سو گس بر حڑھیں  
دل سوں اپں دل ے ار بہاں سوں اڑھیں

بہہ سمحہ لیکو اے کنڑے کھانا چھوڑ دیا ہور بندر کنڑے شکار  
پو حنے لگنا ۔ دھوبی باشہ کا بھی ماسا دیکھنا ہوا ہور بعلہ کیڑے  
کھانا چھوڑ دکر کنڑے کدھں چھاسنا ہے سو بہہ بھی دیکھ لیکو  
دنگ ہوگنا ہور ماسا دیکھنے لگنا ۔ نکاک کنڑے وہاں آنکلا ہور  
بعلہ اڑھکر اُس کنڑے پو چھاسنا ، کنڑے ماسی ے کدھں ڈھک کر  
ہور اُسے حوبدی دکر اُسکے آگرو سوں پٹا پڑا \* بعلہ اُسو نٹ کر  
پانی ے کڑے ہو گرا ہور اُسکے پراں حنکڑ منں لوہ پوہ ہو گئے \*  
دھوبی آکر اُسے نکڑ لیا ہور گھر کدھں حل دیا \* ناٹ منں اُسکا  
ایک دوست ملکو نوحصا کہ کنا ہے \* دھوبی بولیا بہہ بعلہ ہے ۔  
باشہ کا کام نرے کئے لگوں آسے سنڑ پڑا \*

[ No 25 ]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

## WESTERN HINDI

HINDOSTANI (DAKHINI OF MADRAS)

*(From Shakespear's Grammar, 1843)*

## TRANSLITERATION AND TRANSLATION

Bol gac lāī l i c h d h o b i l i s i n r i d d i h e h a i h e  
*They have said that, a washerman a certain river of on bank*  
 apne dhande mē sarak tha haur har din ek baghole ku  
*his own profession in engaged was and every day a crane*  
 dekhtā h i, woh d h r u h e k i n a r e p o b a n h i t a, h a u h c h i k a r m ē h e  
*he used to see that, it stream of bank on used to sit, and mud in of*  
 h i r c c h u n h a r k h a t a, h a u r u s p o c h s a b r h a r h o  
*was picked up having used to eat, and that on even patience made having*  
 chup iahitā haur n a h ā s ū apne ghūsl ku urh h r i  
*silent used to remain and there from his own nest to flown having*  
 chale jatī Ek din ek bagha anclut a nikalya haur ek  
*used to go away One day a hawk suddenly came forth, and a*  
 k a l l i e t i t a r l u s h i l r i m r i l a r t h o r a k h a y a h a u n b a q i k a  
*plump partridge (as-)prey stole having a little ate and the rest of*  
 chhor d o h a r c h r i m k a l y a B a g h o l i y e h d e k h l e l r i a p n e m ē a p e  
*left having went forth The crane this noticed having himself in himself*  
 chinta kar hya h i ' j e h p a n c h h i i t n a c h i h o t a a c h h l a i  
*thinking made for himself that, 'this bird so small been having*  
 aise bāre bāre j i n w a i s h i k a r m a r t a h r i M a i i t n i m o i i  
*such big big creates (as-)prey killing is I so stout*  
 achh h r i r i s a n r i s c h a n a l h a t h ū S o j e h m e i l a m b a k h t i h a u r  
*been having such filthy food eating am So this my bad-for-tune and*  
 h a k i p a r u h a k i m h a M a i b h i l i r i s a h r i p a n a n a i  
*mean origin of effect is I also what such greatness not*  
 j a g a t a h ū ? A b s ū m a i a i s e l i r e n a i h r i ū g a h a u n e k  
*arousing am ? Now from I such seems not will eat, and one*  
 d r i e k a a s m a n p o p a k h o t a m a r ū g a  
*time of heaven on wing I will-sit/e*

In the following verse vowels are marked long or short as required by the metre)

Bal sū    apan    dil ke    o    yā sū    urhē  
*Force by    own    heart of    they    here from    may fly*

le was caught

FREE TRANSLATION OF THE FOREGOING<sup>1</sup>

They have related that a washerman was engaged in his business on the bank of some river, and every day observed a crane which was seated on the side of the stream, and which picking up the worms from within the mud used to eat them, patiently remaining silent. Then flying thence it used to go to his own nest. One day a hawk came forth suddenly, and having struck as his prey a fine partridge, ate a little, and leaving the rest went away. On seeing this the crane took to thinking within himself, that 'this bird, being so small, hunts and kills such very large creatures, I, being so large, am in the habit of eating such filthy food: this is the effect of my want of fortune and meanness of origin. What! cannot I, too, rouse such greatness! From this time I will not eat such worms, and will for once strike my wing up to heaven.'

*VERSE*

"When the columns of smoke ascend above the clouds,

"Why should they return with the showers?

"They who are lively of heart will mount up to the firmament,

"By the impulse of their heart alone they will fly hence above!"

Having taken this fancy into his head he left off eating worms, and began to lie in wait for a partridge or pigeon. The washerman had witnessed the exhibition of the hawk, and that the crane, having abandoned eating worms, was looking eagerly towards a pigeon, at beholding which he was struck with surprise, and began to direct his attention to the spectacle. All at once the pigeon came there, and the crane taking wing was intent upon it. The pigeon directing her flight towards the water, and eluding the other, fled away from before him, but the crane, having made a swoop at her, fell slap on the shore of the water, and his wings became entangled in the mud. The washerman then came and seized him, and proceeded towards home. On the way a friend meeting him asked, 'what is this?' The washerman replied, 'this is a crane that was himself caught whilst attempting to do the deed of a hawk.'

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<sup>1</sup> Shakespeare's with a few verbal alterations

### DAKHINĪ OF BERAR.

The Dakhinī of Berar in no way differs from that spoken in Madras, and specimens of it are not necessary. The same remark applies to the Dakhinī spoken in those districts of the Central Provinces which lie south of the Satpura, and adjoin Berar and Hyderabad. Although, of course, no definite line can be drawn, we may take the Satpura range, and the connected hills, as the boundary between standard Hindōstānī and the Dakhinī variety.

## VERNACULAR HINDŪSTĀNĪ.

The following account of the peculiarities of the Vernacular Hindostanī of the Upper Doab and Western Rohilkhand is based on the specimens annexed. It will be noticed that many of them have been found to exist in the Hindostanī of Gujarat and in Dakhni.

**PRONUNCIATION.—Vowels.**—There is a strong tendency to prefer the letter *e* to *a*, and *o* to *au*, thus, we have *pei*, not *pan*, feet, *he*, not *has* he is, *hē*, not *hai* they are, *oi*, not *au*, and, *londa*, not *launda*, a son, *doi* not *daur*, run. *O*, and *is* sometimes weakened to *a*, and is then sometimes aspirated and becomes *hai*. In Sabaranpur and Dehla Dun it becomes *hoi*. Similarly, *batth*, sit, becomes *batth*, which, in the second Meerut specimen, becomes *batt*. In other respects vowels are frequently interchanged. Thus we have both *laha* and *leha*, said, and *luhana*, to be called. The letter *i* in an unaccented syllable has become *a* in *salari*, a hunter, *mathar*, sweet meats. In *lattha* for *shattha*, in one place, an initial unaccented *i* has been elided. In *ah*, for *i*, that, *i* has become *a*, and the vowel has been transposed. In *yad'mi*, a man, the vowel *y* has been prefixed.

**Consonants.**—The influence of Prājabi is evidenced by the strong preference shown for cerebral letters. The dental *ṣ* *na*, when medial or final often becomes the cerebral *ṣ* *na* and the dental *ṣ* *la*, when medial or final, often becomes the cerebral *ṣ* *la*. The latter letter is unknown to standard Hindi, and to the more eastern dialects, but is common in Rajsthani, Prājabi, and Gujarati. In the manuscripts received from the Upper Doab it is indicated by putting a dot under *ṣ*, thus *ṣ̣*, but in printing the specimens I have followed the usual custom of writing *ṣ*. Examples of the employment of cerebral *ṣ* *na* are *manas* a man, for *manus*, *ap'na*, own, for *ap'na*, *l'howan*, to lose, for *l'hona*, *sunan* to hear, for *sun'na*. In *lil'hai*, for *ul'al*, come out, initial *n* has become a dental *l*, and *l* has become a cerebral *ṣ*. Examples of *l* are *jangal*, a forest, *loli*, the breast, *balad*, a bullock, *bal* horn. If the spelling of the specimens is to be trusted, the change of *l* to *ṣ* is not nearly so regular as that of *n* to *ṣ*. We often find dental *l* where we should expect the cerebral letter. Thus we have *milē gi*, not *milē' gi*, she (*i* e it) will be got, *chala*, not *chola*, he went. Perhaps, however, this is due to carelessness in writing.

In standard Hindi and to the east, a medial *ḍ* *da* or *ḍ* *dha* is regularly pronounced *ṛ* *a* or *ṛ* *ha*. Thus, *बड़ा* *barā*, not *बड़* *bada*, great. In the Upper Doab, the *ḍ* *da* sound is often preserved. Thus, *gad'ṛ* or *gadd'ṛ* (see below), not *gar*, a cat, *bada*, not *bar*, great, *chadh'na*, not *chah'na* to mount. I have, however, noted a few instances of *ṛ* such as *ghora*, a horse, *chir'ya*, a bird, but these may be slips of the pen on the part of the writer. The preference is certainly for the *ḍ* *da* (or *dha*) sound.

One of the most marked tendencies of this dialect is to double a consonant after an accented long vowel. In this case the preceding long vowel is usually shortened, *i* *c* becomes *i*, *u* becomes *u*, *e* becomes *e*, and *o* becomes *o*. The only apparent exception is *a*, which in *inisting* remains long. It is, however, in such cases pronounced short, not like the *u* in 'nut', but like *a* in the German word 'mann'. Thus the sound of the word *bappū*, a father, might be represented in English (not Hunterian) spelling by

*bappoo* So strong is this tendency to double consonants that even the *t* of the termination of the present participle is doubled after a long vowel. Examples of this doubling are *bappu*, a father, *bassanh* a vessel, *gadde* a cart, *pattu*, obtaining (present participle of *pana*) *jatta* going, *bhulha* hungry, *betta*, a son, *lhetṭ mī*, in the fields, *delha* seen, *bheja*, sent, *roti* bread, *chhotta* small, *loggū pe* on people, *hotta* becoming

**DECLENSION — Nouns** — There is an oblique form singular of vocal nouns which ends in *ō* or *ū*. Thus *gharō mī*, into the house, *gharī pai aala* he stayed at home, *glāi ō*, to the house. The oblique plural sometimes ends in *ū*, as in *mai dī la* of men *betyū la* of daughters *chollhe yad myū la*, of good men. In one case *chholī ī ne* husks (Muzaffargarh) we have an oblique plural in *ā* (as in Dral huni). The nominative plural of feminine nouns in *i* ends in *ī* as in *bellī* daughters.

The sign of the case of the agent is *ne* or *mī*. For the recursive dative we have *le*, *lū* or *lo mī* (a Pāñjabī form) and *ne*. Examples are *bap lē* (a son has been born) to (my) father, *Buṭal lī* to Būṭal *bippa nū*, to a father *chhol lā n sur lā hē* the swine are eating husks, *banda ne us ne delli lya* the monkey saw it, *matha ne chhol dē* (that) he should give up the sweetmeats. For the locative we have *pe* and *pa* on, and for the ablative *seth*. In *belli ne chala giya*, the son went away (Muzaffargarh) we have the agent case used with a neuter verb.

**Pronouns** — The pronouns of the first and second persons are somewhat irregular. Their principal forms are as follows —

	I	Thou
Sing Nom	<i>mī</i>	<i>tī</i>
Agent	<i>mī</i>	<i>tī</i>
Oblique	<i>mayh mayh</i>	<i>tayh, tījh</i>
Acc Dat	<i>maylē, mayhe</i>	<i>tayhe tujhe</i>
Genitive	<i>mai a</i>	<i>tai a</i>
Plur Nom	<i>ham</i>	<i>tam</i>
Agent	<i>ham ne</i>	<i>tam ne</i>
Oblique	<i>ham</i>	<i>tam</i>
Acc Dat	<i>hamē</i>	<i>tamī</i>
Genitive	<i>hamai a, mhai a</i>	<i>tumhai a, thara</i>

Note that in the singular these pronouns do not take *ne* in the case of the agent. Thus *mē* (not *mē ne*) *bhej diya tha* I sent, *tī ya chij līs le tī lai?* from whose (house) did you take (or buy) this thing?

The demonstrative pronouns have a feminine form in the nominative. They are as follows —

	Nom Masc	Nom Fem
This,	<i>yu, yah</i>	<i>ya</i>
That he she, it,	<i>o o oh</i>	<i>wa</i>

In other respects they are as in standard Hindi, except that the Nominative Plural of *o* is *oē*.

Other pronominal forms are *apna* own, *jo jon*, who, *kon* or *le*, who?, *le*, what? (both substantive and adjective), *la*, how many?, *lo* any one (obl *līs*), *jon sa*, *jo kuchh* whatever, *asa* such, *ab*, now *abhi, ab jā*, even now, *jib* is both 'when' and

'then' as elsewhere in Western Hindi dialects, *jab-jā*, thereon, *whā*, *whā* si, there, *ja*, where

**CONJUGATION — Verb substantive — The present is—**

	Sing	Plu
1	<i>hā</i>	<i>hē</i>
2	<i>he</i>	<i>ho</i>
3	<i>he</i>	<i>hē</i>

The past is *tha*, etc., as in the literary form of the dialect

**Active Verb** — The tense which in standard Hindi is mainly used as a present subjunctive, here often retains its original meaning of a present indicative. Thus, *mē marā*, I strike or may strike

The Present Definite is formed by conjugating this simple present (not the present participle) with the present tense of the verb substantive. Thus,—

	Sing	Plu
1	<i>marā hā</i> , I am striking	<i>marā hē</i>
2	<i>marē he</i>	<i>marō ho</i>
3	<i>marē he</i>	<i>marē hē</i>

Sometimes the present participle is used as in the literary dialect. Thus, *hotā he*, he is becoming, *jatē hē*, they are going

The Imperfect is sometimes formed on the same principle as those on which the present definite is formed, substituting the past for the present, tense of the verb substantive. Thus, *mē marā tha* or *mē marā tha* I was striking. More usually, this tense is formed as in Rajasthan and sometimes in Braj Bhakha by conjugating an oblique verbal noun in *e*, with the past tense of the verb substantive. This form also occurs in the Magahi dialect of Bihar. Thus, *marē tha*, I thou, or he was striking, literally was on striking, *marē the* we, you, they were striking. Compare the Old English 'was a striking'

Verbs whose roots end in a long vowel are contracted in the present and future. Thus, *khā hē*, for *khā hē*, they eat, *jaūga*, for *jaūga* I shall go, *khāga*, for *khāga*, he will eat, *khāge*, we shall eat

The Infinitive ends in *na* (oblique *ne*) or *n* (oblique the same). Thus, *khana*, to eat, dative *khane ko*, for eating, *khawan*, to lose (note the inserted *w* after *o*), *panan*, to fall, *dhāran ko* for filling

The verb *karāna* makes its past participle *kara* or *kya*. Thus, *kara he*, or *kya he*, (I) have done (sin). *Jana*, to go has both *gaya* and the Panjabi *gya*. *Dhāraṇa*, to place, has its past tense irregularly *dhāraya*

In one place the word for 'it is proper' is given as *chahayē*. In *matkar kadli nē chāṭe*, he wished to take out the sweetmeats [literally, the sweetmeat to be taken out (a gerundial adjective) was desired], we have an instructive illustration of the use of a desiderative verb

In the second specimen from Meerut, we have an irregular conjunctive participle in *ā* which is borrowed from Rajasthan. It is *batā* (for *batā*) having sat

We have an example of a potential passive in *kūhana*, to be able to be killed

The usual negative is *nahī*, not. *Ni* and *ne* are also used. *Ni* appears to be used with the first person as in *mē ni chālō*, I did not go, and *ne* with the third person as in *use ko ne detā*, no one used to give to him



The first specimens of Vernacular Hindōstānī come from the District of Meerut.

[No. I.]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

### WESTERN HINDI.

VERNACULAR HINDŌSTĀNĪ.

DISTRICT, MEERUT.

### SPECIMEN I.

(G. R. Dampier, Esq., J.C.S., 1899.)

एक आदमी-के दो लोन्डे थे । उन-में-तें छोटे-नें अपने बाप-से-तौ कहा ओ बाप तेरे मरे पिच्छे जो कुछ धन धरती मर्भें मिलेगी वा इभी दे-दे । बाप-नें दोनों लोन्डों-को अपनी माया बाँट-दी । धीरे दिन पीछे छोटा भाई अपना सारा माल ली-के परदेस-में चला-गया ओर वहाँ बढमासी-में अपना नावा खोवण लगा । निब सारा धन सपड़-गया तो उस देस-में बहोत ठाडा काळ पड़ण लगा । तो ओ गरीब हो-गया । फिर उन-नें उस देस-के एक माणस-से-तौ जा-कर नोकरी माँगी । तो उस माणस-नें उसे जंगळ-में अपने सूर चुगावण-की खातर भेजा । फिर उसे इतनी भूक लगी की जो घास पात सूर खाँ-थे उन-ही-तें अपना पेट भरण-को तयार था । ओर किसी माणस-नें उसे खाणे-की नहीं दिया । निब उसे कुछ सोड़ी आई तो उस-नें अपने मन-में कहा मेरे बाप-के धीरे बहोत नोकर हैं ओर वहाँ कुछ घाटा नहीं है ओर में इस देस-में भुक्खा मरूँ-हूँ । में अब उठ-के अपने बाप-के धीरे जाऊँ ओर उसे कहूँगा की ओ बाप में खुदा-के ओर तेरे रूबरू पाप करा-हे । अब में असा नहीं रहा की तेरा बेटा कुहाया जाऊँ । मर्भें अपना नोकर कर-लो । ओ उठ-के अपने बाप-के धीरे गया । निब ओ अपने बाप-के घर-तें दूर रहा-था तब उस-के बाप-नें उसे देखा ओर दया भी आ-गई । दोड़-के उस-की कोळी भर-ली ओर पुचकारा ओर उस-का चुम्मा लिया । तो लोन्डे-नें कहा ओ बाप में खुदा-के रूबरू ओर तेरे रूबरू पाप किया-हे । में अब असा नहीं रहा जो तेरा बेटा कुहाया जाऊँ । फिर बाप-नें अपने नोकरों-से कहा की सारों-में अच्छे लत्ते इस लड़के-को पहनाओ ओर उस-की अँगली-में गुन्ठी ओर पेर-में लुत्ता पहनाओ ओर एक ठाडा बहडा ला-के काटो । हम खाँगे

ओर खुसी मनावे । यू मेरा लोन्डा मर-गया-था ओर अब जी-गया । ओर खोया-गया-था ओर अब मिल-गया हे । ओर आपस मे खुसी करण लगे ॥

ओर बडा भाई जगऊ में था । जब जगऊ-तें घर-के धोरे आया तो उन-ने नाचण गावण-की वाज सुणी । फिर उन-ने एक नोकर को बुला कर पुँच्छा की या के बात हे । नोकर-ने उसें कहा की तेरा भाई घरा आया-हे ओर तेरा भाई जीता हुआ चला-आया । उस की खुसी मे तेरे बाप-ने बहडा काटा-हे । इतनी बात सुण के बडा भाई शोह-में आ के घरों-मे नही गया । फिर उस-के बाप-ने बहार आ-के उसें कहा तू भीतर चल । फिर उन ने बाप-को जुबाब दिया की में घणें दिनों-मे तेरी टहल करूँ ओर कदी तेरे हुक्म बिना कोई काम नही करा । तो फिर भी डब-लो मभें एक बकरी-का बच्चा भी नही दिया जिसे में काट-के अपने थारों-का नोत्ता दूँ । पर जिव यू तेरा लोन्डा आया जिन-ने तेरा धन कंचन्यों-में खो दिया तो इस-की खात्तर ठाडा बहडा मार-दिया । फिर बाप-ने बडे भाई-तें कहा की अर लोन्डे तू धुर-तें मेरे धोरे रहा-हे ओर जो मेरा हे सो-ही तेरा हे । फिर न्यों चहाइये की हम मिल-के शादी करें । तेरा भाई मरा-हुआ जी-गया । ओर खोया-गया-था ओर अब मिला-हे ॥



wahā kuchh ghata nahī he or mē is des mē bhukha  
*there anything wanting not is and I this country in hungry*  
 marū hū Mē ab uth ke ap ne bap ke dhore jāū oi  
*dying am I now arisen leaving my own father of near (will) go and*  
 usē kahūga kī Ō bap mē Khudā ke oi tere rub ru pap  
*to him I will say that O father by me God of and of thee before sin*  
 kara he Ab mē asa nahī rahī kī tera beta kuhaya jāū  
*been done is Now I such not remained that thy son called I may be*  
 Majhē ap'na nokar lar lo Ō uth ke ap'ne bap ke  
*Me thy own servant appoint He arisen leaving his own father of*  
 dhore gaya Jib o ap ne bap ke ghar tē dur rihā thā  
*near went When he his own father of house from far off remained was*  
 tab us ke bap nē usē dekha or daya bhī a gai Doi ke  
*then his father by as for him it was seen and put also came Run having*  
 us kī kōhī bhar lī or puchhāra or us ka chumbha  
*him of embrace was filled and taken and he was kissed and I of kiss*  
 hīya To londe nē kīhā Ō bap mē Khudā ke rub ru  
*was taken Then the son by it was said O father by me God of before*  
 or tere rub ru pap kīya he Mē ab asa nahī raha jo  
*and thee of before sin been done is I now such not remained that*  
 tera beta kuhaya jāū Phir bap nē ap'ne nok rō se kaha  
*thy son called I may be Again the father by his own servants to it was said*  
 lī sārō mē achchhe latte is lar ke lo parhao or us lī āg hī mē  
*that all in good clothes this son to clothe and his finger on*  
 gunthī or per mē jutta parhao or ek thada bah'da la ke  
*a ring and feet on shoes clothe and one fine calf brought having*  
 kīto Ham khāge or khusi manawē Yu mera  
*slavghter We shall eat and merriment shall celebrate This my*  
 londa mar gaya thā or ab jī gaya or khoya gaya thā or ab  
*son dead gone was and now alive went and lost gone was and now*  
 mil gaya he Or apas mē khusi karan lage  
*found gone is And themselves among merriment to make (they) began*  
 Ōī bada bham jangal mē thā Jab jangal tē ghar ke  
*And the elder brother forest in was When forest from house of*  
 dhore aya to un nē nachan gawan kī waj sunī Phir  
*near he came then him by dancing singing of sound was heard Then*  
 un nē ek nokar ko bula kar pūchchha kī ya ke but  
*him by one servant to called having it was asked that this what matter*  
 he ?' Nokar nē usē kaha kī tera bhai gharō  
*is ? The servant by to him it was said that thy brother to the house*

aya he or tera bhai pta hua chala gaya, us ki khushi me tere  
 come is, and thy brother alive been arrived, this of happiness in thy  
 hip ne bahadri karta he' Itni bit sun ke bad  
 father-by calf slaughtered is' So much talk heard having the elder  
 bhai chhoh me a ke ghao me nahĩ gaya Phir us ke bap ne  
 brother with in come having house into not went Then his father by  
 bahar a ke use kha, 'tu bhar chla Phir un ne  
 outside come having to him it was said, 'thou inside go' Then him by  
 bap ko jawab diya ki, me ghanẽ dino se tera tihai  
 the father to answer was given that, I many days from thy service  
 karũ or kadi tere hukm bari ko kam nahĩ kara, to  
 do and ever thy order without any work not was done yet  
 phir bhi ab-lo maghe k bari ka bachcha bhi nahĩ diya,  
 again even now up to to me one she goat of young one even not was given  
 jo me karte apne yaad ki notta dũ Par jab  
 which I slaughtered having my own friends-of feast I may give But when  
 tu tera londa aya un ne tera dhan kachhaya me kha diya,  
 it is thy son came, whom by thy fortune has lots among was wasted away,  
 to is ki khattai thadi bahadri mai diya' Phir bap ne  
 then this one of for the fine calf was killed Again the father by  
 bride bhai te kaha ki, rah londe, tu dhur te mere dhore  
 elder brother to it was said that 'O son, thou long from my near  
 rha he, or jo mera he so hi tera he Phir yẽ  
 remained at and what mine is that very time is Yet thus  
 chhaye ki ham mil ke sadı karẽ, tera bhai  
 beloved that we united-having rejoicing should make, thy brother  
 mara hui, jo gaya, or l hoya gaya thi, or ab mila he'  
 dead was alive went, and lost gone was and now found is'

[No. 2.]

## INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI.

VERNACULAR HINDŪSTĀNĪ.

DISTRICT, MEERUT.

## SPECIMEN II.

A FOLK-SONG.

*(Sis Rām Brāhmaṇ.)*

क्यों धके खाता	फिरे भरम-के ठट्ठू ।
जो लिखा करम-का	मिल-जागा घर वट्ठू ॥
क्यों सिर-पे जटा	वाँध-के वाँध लड़ चुन्ध्या ।
रहाँ मेंकड़ों मुन्ह	मुँहा-के मग-गय मुन्ध्या ॥
क्यों दिवा काख-में	तुम्बी कुत्तक कुन्ध्या ।
क्यों मुँह-के चाळ	लपेट बण-गय डुन्ध्या ॥
दिल साफ नही	तो तुम हो नीखट्टू ।
जो लिखा करम-का	मिल-जागा घर वट्ठू ॥
क्यों भमम रमावे	क्यों ओढ़े स्निग-काला ।
क्यों पहर कंठ-में	फिरे काठ-की माला ॥
क्यों फुँक-फुँक-के किया	आग-माँह तन काला ।
प्रभु-से मिलणे-का हे	एक पंथ नीराला ॥
गफलत-का परदा	खोल-दे काणे मट्टू ।
जो लिखा करम-का	मिल-जागा घर वट्ठू ॥
क्यों जँची आवाज-से	जा-के अलख जगावे ।
ओ सोवे तो फिर	कोण जगाणे पावे ॥
तू बजा-के चिमटा	किस-कु घोर सुनावे ।
ओ घट-घट-की सुनता-हे	वेद न्योही गावे ॥
माँगण-की तथ्याँ	माँग उतणौ-के मट्टू ।
जो लिखा करम-का	मिल-जागा घर वट्ठू ॥

जो पावेगा सो	घर बैठे-ही पावेगा ।
बण-वण-के भटके-से	कुछ हाथ नहीं आवेगा ॥
जो सत-की मिहनत	कर-कर-के खावेगा ।
उस-के बेडे-को	अलख पार लँघावेगा ॥
कहे सिस-राम मेरे	लगा ग्यान-का चट्टू ।
जो लिखा करम-का	मिल-जागा घर बटू ॥

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[ No 2 ]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

## WESTERN HINDI

VERNAICULAR HINDOSTANI.

DISTRICT MEERUT

## SPECIMEN II.

## A FOLK SONG

(Sis Ram Brahman)

## TRANSLITERATION AND TRANSLATION

Kyō	dhakke	khata	phne	bharama	ke	tattu ?
<i>Why</i>	<i>pushes</i>	<i>eating</i>	<i>wanderest thou</i>	<i>deluded-having</i>	<i>become</i>	<i>O pony ?</i>
Jo	likha	karama	ka	mula	jaga	ghara battū
<i>What</i>	<i>written</i>	<i>fate of</i>	<i>will be got</i>	<i>at home</i>	<i>sitting</i>	
Kyō	sua	pe	jata	bādha	ke	bādha lai chundya ?
<i>Why</i>	<i>head on</i>	<i>matted hair</i>	<i>tied having</i>	<i>bindest thou</i>	<i>a top knot ?</i>	
Yhā	sēkrō	munda	mūda	ke	mara	gaya mundaya
<i>Here</i>	<i>hundreds</i>	<i>head</i>	<i>shaved having</i>	<i>died</i>	<i>ascetics</i>	
Kyō	diya	kakha	mē	tumbi	kuttaka	kundaya ?
<i>Why</i>	<i>was placed</i>	<i>as mpt in</i>	<i>gourd</i>	<i>mace</i>	<i>cup ?</i>	
Kyō	mūha	ke	chala	lapeta	bana	gaya Dundya ?
<i>Why</i>	<i>mouth of</i>	<i>fine cloth</i>	<i>having wrapped</i>	<i>becamest (thou)</i>	<i>a Jain ?</i>	
Dila	sapha	nāhi	to	tuma	ho	nikhattu
<i>Heart</i>	<i>clean</i>	<i>not then</i>	<i>you are</i>	<i>worthless</i>		
Jo	likha	karama	ka	mula	jaga	ghara battū
<i>What</i>	<i>written</i>	<i>fate of</i>	<i>will be got</i>	<i>at home</i>	<i>sitting</i>	
Kyō	bhāsama	ramawe	kyō	orhe	mriga	chhala ?
<i>Why</i>	<i>as is</i>	<i>dost thou put</i>	<i>why</i>	<i>dost thou wear</i>	<i>deer skin ?</i>	
Kyō	pahar	kantha	mē	phire	katha	ki mala ?
<i>Why</i>	<i>wearing</i>	<i>neck on</i>	<i>dost thou wander</i>	<i>wood of</i>	<i>necklace ?</i>	
Kyō	phūka	phūka	ke	kya	aga	māha tana lala ?
<i>Why</i>	<i>burnt burnt having</i>	<i>was made</i>	<i>fire in</i>	<i>body</i>	<i>black ?</i>	
Prabhu	se	milane	ka	he	eka	pantha nrala
<i>God with</i>	<i>meeting of</i>	<i>is one</i>	<i>path</i>	<i>separate</i>		
Gaphalata	ka	paradi	khola	de	hane	mattu !
<i>Negligence of</i>	<i>the veil</i>	<i>open</i>	<i>O one eyed</i>	<i>vain one !</i>		
Jo	likha	karama	ka	mula	jaga	ghara battū
<i>What</i>	<i>written</i>	<i>fate of</i>	<i>will be got</i>	<i>at home</i>	<i>sitting</i>	





and one only path for finding the Lord O one eyed Vain One, tear the veil of ignorance from off thy face That which is written in thy fate will come equally certain to thee, though thou sit at home

Why with loud cries dost thou endeavour to awaken the Invisible One ? If He sleeps, then who is there who can awaken Him ? When thou soundest thy tongs, to whom art thou addressing thy cries ? It is the voice of each heart that He heareth, as is sung in the Vedas themselves O thou Vain One, Son of a Barren Woman, ask thou the manner of asking That which is written in thy fate will come equally certain to thee, though thou sit at home

What thou wouldst get, that wilt thou get if thou sit at home Naught will come to thee from wandering through the forests Who eateth the fruit of honest labour, his raft will the Invisible One guide over the ocean of existence Saith Sis-Ram, 'to me hath fallen the (excellent) toy of knowledge That which is written in my fate will come equally certain to me, though I sit at home'

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[No. 3]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI.

VERNACULAR HINDOSTANI

DISTRICT, MEERUT.

## SPECIMEN III.

## A FOLK-TALE

(G. R. Dampier, Esq., I.C.S., 1899.)

एक दिन अकबर बादसा-नें वीरवल-तें पुच्छा ओ वीरवल तू हमें बढ्द-का दूध ला-दे ओर नहीं तेरी खाल कढवाई जागी । वीरवल-कूँ बहोत रंज हुआ ओर हुन्तर आण-के अपने घरूँ पड़-रहा । वीरवल-की लोन्डी-नें अपने मन-में कहा की आज तो मेरा बाप बहोत सोच-में पड़ा-हे । आज के जाणे इस-का के ठव हुआ । जिव उन-नें अपने बाप-कूँ पुच्छा अरे बाप आज तेरा के ठव हे । वीरवल-नें कहा की बेटी कुछ ना हे । फेर लोन्डी-नें पुच्छा की पिता अपने मन-का भेद बताणा चाहये । जिव उन-नें कहा की बादसा-नें कहा की के-तो बढ्द-का दूध ला-दे नहीं तभें कोल्ह-में पिक्काजंगा । मेरे-तें कुछ नहीं कहा गया ओर हान्सी भर-के आया-हँ ओर कुछ राह नहीं पात्ता । लोन्डी-नें कहा की पिता-जी या तो कुछ-भी बात नाँ हे । तुम बेफिकर रहो । वीरवल उठ खड़ा हुआ ॥

खेर जिव तड़का हुआ तो उस लोन्डी-नें के काम करा की अपना सब सिंगार करा ओर बहोत अच्छी पुसाक पहन-के ओर कुछ कपड़े हाथ-में ले-के बादसा-के किले-के आगे-कूँ लिफाड़ जमना-पर गई । बादसा किले-पे चढ-की जमना-की सेल कर-रहे-ये । अकबर-नें देखा की वीरवल-की लोन्डी लत्ते धो-रही-हे । बादसा-नें लोन्डी-तें पुच्छा की ए लोन्डी आज क्यों तड़के-ही-तड़क लत्ते धोवण आई-हे । जिव उस लोन्डी-नें कहा की बादसा आज मेरे बाप-के लड़का हुआ-हे । बादसा-नें होह-में आ-के कहा की अरी लोन्डी भला कहीं मरदूँ-की भी लोन्डे होते सुणे हैं । लोन्डी-नें कहा की बादसा भला कहीं

बक़्क-के भी दूध होता सुणा-हे । जिव बादसा-कूँ कुछ बोल नहीँ आया ओर लोन्डी-कूँ कह-दिया की तडकी-ही-तड़क बीरवल-कूँ कचहड़ी-में मेज-दे ॥ ५

बीरवल तडकी-ही कचहड़ी-में गया । बादसा-नेँ पुच्छा की बीरवल लाया बक़्क-का दूध । बीरवल-नेँ कहा की बादसा सलामत सेँ तो कल तडकी-ही लोन्डी-की हाथ मेज दिया-था । बादसा-कूँ कुछ बोल न आया ॥



[No 3]

## INDO ARYAN FAMILY.

CENTRAL GROUP

## WESTERN HINDI

VERNA CULAR HINDOSTANI

DISTRICT MEERUT

## SPECIMEN III

## A FOLK TALE

(G R Dampier, Esq, I C S, 1899)

## TRANSLITERATION AND TRANSLATION

Ek din Al'bar Bad'sa nē Bū'bal tē puchchha O Bū'bal  
*One day Albar the Emperor by Bū'bal to it was asked O Bū'bal*  
 tu hamē balad ka dudh la de or nahī teri khal khadhwa jagi  
*thou to me bullock of mil bring and not thy sin flayed shall go*  
 Bū'bal kū bahot rañj hua or huntar n le ap'ne  
*Bū'bal to great anxiety became and therefrom come having his own*  
 gharū pai raha Bū'bal lī londi nē ap'ne man mē laha  
*in house lay down Bū'bal of daughter by her own mind in it was said*  
 hī aj to meri bap bahot soch mē para ha Aj le  
*that today indeed my father great anxiety in fallen is Today who*  
 jane is ka le dhab hun' Jib un nē ap'ne bap kū  
*knows this man of what manner became' Then her by her own father to*  
 puchchha are bap aj teri le dhab he? Bū'bal nē  
*it was inquired O father today thy what manner is? Bū'bal by*  
 laha hī beti kuchh na he Pher londi nē  
*it was said that daughter anything not is' Again the daughter by*  
 puchchha hī pita ap'ne man ka bhed bitana chah'ye'  
*it was asked that father thy own mind of secret to show is necessary*  
 Jib un nē kahi hī Bad'sa nē kahi lī le to  
*Then him by it was said that the Emperor by it was said that either*  
 balad ka dudh la de nahī tajhē kolhu mē pil'waūga  
*bullock of mil bring (or) not thee the mill in I shall cause to be pressed*  
 Mere tē kuchh nahī laha gayi or hummi bhar le aya hū oī  
*Me by anything not said went and agreed having come I am and*  
 kuchh rah nahī patta Londi nē laha hī 'pita jī  
*any way not I (am) getting The daughter by it was said that father*

ya to kuchh bhī bat nā he Tum be phikar iaho '  
*this and any even thing not is Thou without anxiety , eman '*  
 Birbal uth khāia hua  
*Birbal having arisen standing up became*

Kher jib tar'ka hui to us londi nē ke kam kars, hī  
*Well when dawn became then that girl by what deed was done that*  
 ap'nī sab singar kārī or bahot achchī pusak pahar ke  
*her own all adornment was made and very good dress put on having,*  
 o kuchh kap'rī hath mē le ke Bad'sī ke hile ke agi kū  
*and some clothes hand into taken having the Emperor of fort of before to*  
 hīr Jam'nā par gai B d'sa hile par chadh le  
*coming out the Jamna to went The Emperor the fort on mounted having*  
 Jam'nā hī sel lār rahe the Ak'bar nē dekha lī Birbal hī  
*the Jamna of survey making was Akbar by it was seen that Birbal of*  
 londi latte dho rahi he Bad'sī nē londi tē puchchha  
*the daughter clothes wasing is The Emperor by the girl from it was asked*  
 hī e londi aj k'vō tar'ke hī tarak latte dhowan  
*that O girl today why very early in the morning clothes to wash*  
 aī ho ? Jib us londi nē kahī hī Bad'sa aj  
*come art thou ? Then that daughter by it was said that Emperor today*  
 more bap ke lār'la hua he Bad'sa nē chhoh mē rī  
*my father to son has been The Emperor by with in come having*  
 kaha hī aī londi bhīla kahī mā'dū ke bhī londe hote  
*it was said that O girl well ever men to also sons being born*  
 sune hē Londi nē kaha lī Bad'sa bhīla kahī buld ke  
*heard are The girl by it was said that Emperor well ever bullock of*  
 bhī dudh hota suna he ? Jib Bad'sa kū kuchh bol nahī aī Oī  
*also milk being heard is ? Then the Emperor to any talk not came And*  
 londi kū lah diya hī tar'ke hī tarak Birbal kū kachah'ī mē  
*the girl to it was ordered that early in the morning Birbal court into*  
 bhej de '  
*send*

Birbal tar'ke hī kachah'ī mē gaya Bad'sī nē  
*Birbal early in the morning the court in went The Emperor by*  
 puchchha hī Birbal laya balad lā dudh ? Bī bal nē  
*it was asked that Birbal brought test (thou) bullock of milk ? Birbal by*  
 lāha lī Bad'sa s'lamat mē to kī  
*it was said that Emperor peace (be unto thee) by me indeed yesterday*  
 tar'ke hī londi ke hath bhej diya thī Bad'sa lū  
*in the morning the daughter of hand (ly) (it) sent was ' The Emperor to*  
 kuchh bol nā aī  
*any talk not came*

## FREE TRANSLATION OF THE FOREGOING

One day the Emperor Akbar told Bural to bring him some bullock's milk, 'otherwise, said he, 'I shall have you flayed alive' Filled with anxiety as to how he was to comply with this order Bural went home and lay down on his bed His daughter wondered at his condition and asked him what was the matter 'Nothing' said he She persisted in enquiring the secret cause of his evident trouble and at length he said to her 'the Emperor has ordered me to bring him some bullock's milk, "or else," says he, 'I'll have you squeezed in an oil press I had no reply to make, and I have come home after having accepted the trial' Said she 'Father, this is a matter of very slight importance Don't worry about it' So Bural got up and went about his daily business

Well, early next morning, what did this girl do but dress herself up in all her ornaments and fine apparel, and carry a lot of soiled clothes down to the bank of the Jamna, where it flowed below the Emperor's fort The Emperor was taking a walk on the battlements and saw Bural's daughter washing clothes in the river 'My girl' said he 'why have you come out to wash clothes so early in the morning?' 'Your Majesty she replied, 'because my father was brought to bed of a son this morning' This made the Emperor angry, and he cried 'you impudent girl, well, upon my word, who ever heard of men having babies?' She answered 'well, upon my word your Majesty, who ever heard of bullocks giving milk?' The Emperor had no reply to make to this retort, so he simply told her to tell her father to come to court the first thing the next morning

Early next morning Bural appeared in court and the Emperor asked him if he had brought the bullock's milk He replied 'your Majesty, peace be upon you, I sent it yesterday by my daughter's hand' The Emperor had no reply to make to this

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<sup>1</sup> The procedure of this operation is to put the sufferer into an oil press and squeeze him out of his skin Hence Bural's reference to it later on Bural as court jester should have made some witty retort and thus got out of the difficulty. His ready tongue failed him on this occasion

The language of the District of Muzaffarnagar is practically the same as that of Meerut. This will be evident from the following specimens, one of which is a portion of the Parable, while the other is a folk-tale.

[No. 4.]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

### WESTERN HINDI.

VERNACULAR HINDŪSTĀNĪ.

DISTRICT, MUZAFFARNAGAR.

### SPECIMEN I.

एक यादमी-को दो बेटे थे । उन-में-ते छोटे-ने बापू-ते कहा अक बापू जोण-सा हिस्सा माल-में-ते मेरे बाँटे आवे-हे ओह मुझे दे । जिव उस-ने माल उन्हें बाँट दिया छोटे-ने बेटे-ने थोड़े दिन पाछे सब कट्टा कर-के दूर मुलक-में चला गया और जहाँ-सौ अपना माल लुचपने-में खो-दिया । जिव जाँ ओह सारा खरच-में आ-लिया जिव उस मुलक-में काल पड़-गिया और ओह भुक्ता हो-गिया । जिव-जाँ उस मुलक-में एक साहूकार-के जा लगा । उस-ने अपने खेतों-में सूर चुगावण भेजा । उसे यह चाहणा थी अक जोण-सौ छोलकाँ-ने सूर खाँ-हें उन-ते अपना पेट भर-लूँ । वैं भी उसे को ने देता । जिव सोधी-में आ-के केहा अक मेरे बापू-के कितने नौकरों-कूँ रोटी मिले-हें अर में भुक्ता मरूँ । में उठ-के अपने बापू धीरे जाऊँगा अर उस-से कहूँगा हे बापू में असमान की अर तेरे हज़ूर-की बड़ी खता करी । अब में इस जोगा नहीं रहा अक तेरा बेटा कुहाजँ । मुझे अपने नौकरों-में-ते एक-की ढाल बना ॥



[ No 4 ]

## INDO ARYAN FAMILY

## CENTRAL GROUP

## WESTERN HINDI

VERNACULAR HINDOSTANI

DISTRICT MUZAFFARNAGAR

## SPECIMEN I.

## TRANSLITERATION AND TRANSLATION

Ek yad'mi ke do bette the Un-mē te chhotte ne bappu te  
*One man of two sons were Them in from the younger by the father to*  
 haha ah, bappu jon sa hnsa mal mē te mere bāte  
*it was said that, father whatever share property in from my in share*  
 aye he oh mujhe de Jib us ne mal unhē bāt diya  
*is coming that to me give' When him by property to them dividing was given*  
 chhotte bette ne thore din pachhe sab kattha kar ke dur  
*the younger son by a few days after all together made leaving distant*  
 mulak mē chala gaya or whā si ap'na mal luch'pane mē  
*country into it was gone away and there his own property debauchery in*  
 kho diya Jib jā oh sara kharach mē a liya jib us  
*was wasted away When that all expenditure in was brought then that*  
 mulak mē hal par gaya or oh bhukka ho gaya Jib jā us  
*country in famine fell and he hungry became Then that*  
 mulak mē ek sahukar ke jī laga Us ne  
*country in one rich-man to going got himself engaged Him by*  
 ap'ne khetō mō sur chugawan bhejja Use yah chah'na tī  
*his own fields in sown to feed he-toas sent To him this desire was*  
 ah jon si chhol'hā ne sur līā hē un te ap'na pet  
*that whatever husks sown are eating those with my own belly*  
 bhūr lī Wē bhi use ko ne deta Jib sodhi mē  
*I-may fill Those even to him anyone not used to give Then sense in*  
 a ke leha ah mere bappu ke kit'ne  
*come having it-was said (by him) that my father of how-many*  
 nauk'rō kū rotta milē hē ar mē bhukka marū Mē uth ke  
*servants to bread is given and I hungry die I arisen having*  
 ap'ne bappu dhore jāūga ar us se kahūga, he bappu mē  
*my own father near will go and him to will say O father, by-me*  
 As'man kī ar tere hajur kī banī khata kharī ib mē is  
*Heaven of and thy presence of great sin was done now I this for*

jōgā	nahī	rahā	ak	tērā	bettā	kuhāñ	Mujhē	ap'nē
<i>worthy</i>	<i>not</i>	<i>remained</i>	<i>that</i>	<i>thy</i>	<i>son</i>	<i>I-may-be-called.</i>	<i>Me</i>	<i>thy-own</i>
nauk*īṭ-mē-tē	ek-ki	dhāl	bana ” ”					
<i>servants-in-from</i>	<i>one-of</i>	<i>like</i>	<i>make ” ”</i>					

[No 5]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

VERNACULAR HINDOSTANI

DISTRICT, MUZAFFARNAGAR

## SPECIMEN II

## A FOLK TALE

एक सकारी छोटे मुँह के बाख्खन्ध-में घोड़ी मठाई घाल के जगल में बोझा बोझा धरयाया । एक बन्दर-ने उस ने देख लिया । धीरे गया । मठाई देखी । जिम्मा बाख्खन्ध में हाथ दे दिया और मुट्ठी भर के मठाई काढणी चाही । डूब जाँ लिकडे तो किस ढाल लिकडे । न-तो वर्तन का मुँह चौड़ा होता हे और न ओह मुट्ठी खोलता हे । न तो ओह लोभ ते हटता न तूँ उसे अकल रस्ता बताती अक मठाई-ने छोड-दे और अपणी जान बचाने । होते होते यह हुआ अक सकारी आ-गया हर बन्दर पकड-लिया । नेठम याही हाल उन लोगों पे हे जो माल के लोभ में पड जाते-हैं । अखीर में उन्हें बडा सकारी मौत गिरफदार कर के ले जात्ता हे ॥

[No 5]

## INDO-ARYAN FAMILY.

CENTRAL GROUP

## WESTERN HINDI

VERNAACULAR HINDOSTANI

DISTRICT MUZAFFARGHAR

## SPECIMEN II

## A FOLK TALE

## TRANSLITERATION AND TRANSLATION.

Dh sakari chhotto mūh kē bassani mē thori mathai ghal le  
 One hunter small mouth of vessel in some sweetmeat put having  
 jangal mē bolla bolla dharaya Dh bandar ne us ne del h liya Dhore  
 forest in silently placed One monkey by that was seen Near  
 gaya Mathai dekhi Jibhi bassani mē hath de diya or  
 he went Sweets he saw Then even vessel in hand was put and  
 mutthi bhai kē mathai kadhni chahi Ib jā hī'e, to  
 fist filled having sweets to take out desired Now it may come out then  
 is dhal hī'e Nā to bartan lī mūh chaura  
 what manner it may come out Not either vessel of mouth wide  
 hotta hai, or nā oh mutthi l hō'ta he Nā to oh lobh tē  
 becomes, and not he fist opening was Not either he avarice from  
 hat'ta nā tū use ilal iastā batatī, ak mithai ne  
 would withdraw not or to him wisdom a way would tell that sweets  
 chhōi dē or ap'ni jan brhanc Hottā hottā  
 he may give up and his own life he may save Becoming becoming  
 yah hua ak sakari a gaya har bandar pakar liya  
 this became that the huntsman arrived, and the monkey was captured  
 Netham yah hal un loggō pe he jo mal kē lobh mē  
 Exactly this state those people on is, who property of covetousness in  
 par jatī hē Al hir mē unhē bairā sakari mant giraph'dar hai lē  
 falling are Last at them great huntsman death caught made having  
 le jatī he  
 takes away

## FREE TRANSLATION OF THE FOREGOING.

A hunter once put some sweetmeats into a vessel with a narrow mouth, and quickly laid it down in the forest. A monkey saw it and went up to it. He saw the sweet-

inside and at once put his hand in. He took a fistful and tried to pull his hand out. Come out it must but how was it to come out? Neither would the mouth of the vessel become wider, nor would he open his fist. He wouldn't give up his greediness, nor did his wits tell him to give up the sweets and save his life. In process of time the hunter arrived, and caught the monkey.

This is exactly the fate of those people who fall into the pit of covetousness. In the end the Great Huntsman, Death, catches them and takes them away.

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It is unnecessary to give any example of the Vernacular Hindostani of Saharanpur. It is the same as that exhibited in the preceding specimens. The only peculiarities which I have noted are the use of the word *ho* for 'and,' and the less frequent occurrence of doubled consonants.

Similar remarks apply to the dialect of the Dun proper in Dehra Dun District. In Jaunsar Bawar the language is an altogether different one,—Jaunsari a dialect of Western Pahari. The number of speakers of Vernacular Hindostani in these two districts is—

Saharanpur  
Dehra Dun

970 000  
90 000

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### WESTERN ROHILKHAND

To the east of the Upper Doab across the Ganges lies Rohilkhand. The dialect of Eastern Rohilkhand is Biaz Bhakha and will be subsequently dealt with—*vide* pp 312 ff. Western Pohill hand includes the State of Rampur and the two districts of Moradabad and Bijnour. Here the dialect is Hindostani and the Vernacular is much nearer the literary form of that speech than even the dialect of the Upper Doab. In fact the only difference is a slight broadening of the pronunciation by which a final *o* becomes *au* and a final *u* becomes *ai*. I have also noted the occasional use of /ũ instead of /o as the sign of the Accusative Dative and the common instrumental in *ũ* as in *bul/ũ* by hunger. In other respects the dialect of Western Rohilkhand does not differ from literary Hindostani. This will be evident from the following extract from the version of the Parable of the Prodigal Son which comes from Bijnour

एक आदमी के दो बेटे थे । उनमें से छोटे ने बाप से कहा कि जो कुछ मेरे हिस्से की चीज है मुझे बाँट दे । तब उस ने उस के हिस्से का माल बाँट दिया । थोड़े दिन बाद छोटा बेटा सब माल कुँ ले कर परदेस को चला गया और वहाँ सब माल कुचाल में खो दिया और उस के पास कुछ नहीं रहा । उस मुल्क में भारी काल पड़ा और वह कगाल होने लगा । तब उस देस के एक अमीर के पास चला गया । उस ने अपने खेतों में सुवर चराने भेज दिया । और वह उन झिलको से जो सुवर खा कर छोड़ देते अपना पेट भरता और कोई आदमी उसे कुछ नहीं देता । फिर जब उस को सुघ आई तब उस ने सोचा कि मेरे बाप के बहुत से मिहत्तों को खाने को है और वह बच रहता है और मैं भूखों मरता हूँ । मैं अपने बाप के धीरे जाऊँगा ॥

## TRANSLITERATION AND TRANSLATION.

Ek	ad'mi	ke	do	bote	the	Un	mẽ	se	chhote	ne	baap	se		
One	man	of	two	sons	were	Them	in	from	the	younger	by	the	father	to
laha	ki	jo	kuchh	merc	hisse	ki	chij	hari	mujhe	bāt	de			
it	was	said	that	'relative	my	share	of	thing	is	to	me	dividing	give	'
Tab	us	ne	us	ke	hisse	ka	mañ	bāt	diya	Thore	din			
Then	him	by	his	share	of	property	having	been	divided	was	given	A	few	days
bad	chhota	beta	sab	mal	kū	le	kar	par	des	ko	chala	giya,		
after	the	younger	son	all	property	taken	having	foreign	land	to	went	away		
aur	vahā	sab	mal	kuchal	mañ	lho	diya	aur	us	ke	pas	kuchh		
and	there	all	property	evil	conduct	in	was	wasted	and	him	of	near	anything	
nahī	raha	Us	mulk	mañ	bhari	kal	para	aur	wuh	langal	hone			
not	remained	That	country	in	heavy	famine	fell	and	he	indigent	to	be		
laga	Tab	us	des	ke	ek	amir	ke	pas	chala	gava	Us	ne		
began	Then	that	country	of	one	rich	man	of	near	he	went	Him	by	
ap'ne	khetāñ	mẽ	suwar	charane	bhey	diya	Aur	wuh	un	chhul'hāñ	se,			
his	own	fields	in	swine	to	feed	he	was	sent	And	he	those	lucks	with,

jo suwaṛi khaṛi hai chhor detā apṇa pet bharṭa  
*used to* *swine* *having eaten* *used to leave* *his own* *belly* *he used to fill,*  
 aur koi adṛmī usai kuchh nahī deta Phir jab us ko sudh  
*and any man to him anything not used to give Again when him to sense*  
 ṛi tab us ne socha ki mere bap ke laṛh se  
*came then him by it was thought that my father of many*  
 mihantyaṛī ko khane ko hai aur wuh bach rahṭa hai aur māī  
*labourers to eating for is and that saved remains and I*  
 bhukhō mai tṛi hū Māī apṇe bap ke dhore jaṅg  
*from hunger dying am I my own father of near will go*

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## AMBALA

The boundary line between Western Hindi and Panjabi passes through the district of Ambala. *Tahsils* Rupai and Khair in the west of the district speak Panjabi; the rest of the district Western Hindi. The frontier between the two languages may be taken as the river Ghaggar.

The east of Ambala is separated from Saharanpur by the river Jamna and the language of the Western Hindi tract of the former district differs very slightly from the vernacular Hindostani of the Upper Doab. It has naturally more of a Panjabi flavour as we go west, and moreover the speech of the lower castes has a stronger tincture of that language than that of the rest of the people.

For instance the language spoken round Dera Bas, near the Ghaggar which is called by its speakers *Pal-i-tal* on the tongue of the country at the foot of the hills has even Panjabi phrases like *us da* of him though on the whole it is distinctly Hindostani. Similarly a folk tale from Chachhruah which is in the State of Kalsi in the extreme east of the district although so near to Saharanpur has the Panjabi form *laggia* for he began. This was because the version was in the language of a Chamar grass cutter.

The average Vernacular Hindostani of the Hindi area of Ambala is however on the whole remarkably free from Panjabi influence. This will appear from the two specimens of it which I append viz a portion of a version of the Parable of the Prodigal Son and a statement made in court by an accused person. I further give the folk tale mentioned above which was told at Chachhruah by a Chamar.

The district of Ambala includes two portions of the State of Kalsi and it is convenient to consider the number of speakers of Vernacular Hindostani in the three areas together. We must also include some speakers of the same dialect who live in Nizamut Pannaur of the Patiala State which lies close to Ambala city. The number of speakers is as follows —

Ambala proper	506,000
Kalsi a (Chachhruah)	40,933
Kalsi a (near Dera Bas)	18,933
Patiala (Pannaur)	176,500
<b>TOTAL for Ambala</b>	<b>700,166</b>

In the specimens which illustrate the average dialect of Ambala we may note the influence of Panjabi in the use of *la* for said *bāṭṭṭa* not *bāṭṭa* to divide and the use of *ni* or *no* to indicate the dative. Amongst other local forms we may note *oi* or *io* and *pach laia* not *pucl laia* kissed *ma* in *man ni* to me and the employment of an oblique plural in *ā* not *ō* as in *donā nū* to both and several other examples.

[No. 7.]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

VERNACULAR HINDOSTANI

DISTRICT, AMBALA

## SPECIMEN I.

एक आदमी-के दो छोकरे थे। उन-साँ-ते छोटे छोकरे-ने अपने बाप-ते किहा कि मन-नूँ जो हिँच्चा घर-माँ-ते आवे-हे ओह मेरा मन नूँ बाँड-दे। तो बाप-ने दोनों-नूँ बाँड-दिया। दोरे दिनों पिच्छे ओह छोकरा ढेर-सारा जमा कर-के परदेस चला-गया। वहाँ उस-ने अपना सारा रुपया लचपन्याँ-माँ खो बिडा-दिया। ओर जब सारा रुपया बरोबर हो-लिया वहाँ काल पड गया। तो फेर वहाँ तंग होन लगा। ओर एक तकाडे-से ज़िमीदार-के नोकर जा लगा। उस ज़िमीदार-ने उस-नों अपने खेतों-माँ सूँवर चगाने भेजा। उस-की जी-माँ यूँ आई कि जिन छोलकाँ-नों सूँवर खायें-हें उन-से अपना पेट भर-लूँ। पर उसे कोई नहीं दे-था। तो फेर उस-नों अकल आई कि मेरे बाप-के कितने-ही नोकर रोट्टी खायें-हें होर में भूका मरूँ-हँ। अब में अपने बाप-के पास जाऊँगा ओर उस-नों कहूँगा कि मेरे-ते रव-का ओर तेरा कसूर हुआ-हे ओर अब में इम लायक नहीं हँ कि तेरा बेटा कुहाऊँ। मन नूँ भौ अपने नोकरों-माँ नोकर कर-के राख-ले। फेर ओह वहाँ-ते अपने बाप ओड़ी चला। होर ओह अजों दूर था कि उसे देख-के उस-के बाप-ने तरस आया। दोड की भंफ़ी-पाली ओर उसे पचकारा ॥

[No 7]

## INDO ARYAN FAMILY

## CENTRAL GROUP.

## WESTERN HINDI

VERNACULAR HINDOSTANI

DISTRICT, AMBALA

## SPECIMEN I

## TRANSLITERATION AND TRANSLATION

Ek ad'mi ke do chhok'ra the Un mā te chhote chhok'ra ne  
*One man of two sons were Them in from the younger son by*  
 ap ne bap te liha ki 'man nū jo hīssa ghar mā te rwe he  
*his own father to it was said that me to what share house in from comes*  
 oh meri man nū bād de To bap ne donā nū bād  
*that mine me to dividing give Then the father by both to dividing*  
 diya Thore dinī picchhe oh chhol'ra dheī sara  
*(gives) were give A few days after that boy heap all*  
 jama kar ke prides chhla gaya Wahā us ne ap'ni  
*collected made having a foreign land (to) went away There him by his own*  
 sara rup'ya lach'p'nyā mā kho khīdī diya Oī jab sam  
*all rupees debauchery is lost (and) frittered away And when all*  
 rup'ya barobar ho liya wahī kal par gaya To phai wahā tang  
*money levelled became these famine fell Then again there troubled*  
 hon lagī Oī ek tak'he se jumīdār ke nokar ja  
*to be he began And one well to do landlord of servant going*  
 lagī Us jumīdār nē us nō ap'ne khetā mā sū'ar  
*got himself employed That landlord by him to his own fields in sown*  
 chagane bheja Us ke m mā yū 'i ki 'jin chhū'k'ā nō sū'ar  
*to feed it was sent His mind in this came that what uses sown*  
 khayē hē un se ap'ni pet lhai jū Pāi use koi nahī  
*are eating those with my own belly I may fill But to him anyone not*  
 de tha To pher us nō akal 'i ki mere bap ke kit'na hi  
*was giving Then again I to senses came that my father of how many indeed*  
 nokar roti khayē hē hoī mē bhuka marū hū Ab mē ap'ne  
*servants bread eat and I hungry am dying Now I my own*  
 bap ke pas jā'ga oī us nō kahūga ki, 'mere te Rab ka au  
*father of near will go and I will say that, me by God of and*  
 teri kasur hui he Or ab mē is layak nahī hū ki  
*thee of sin has been committed And now I am worthy not am that*

teia beta kahañ Man nũ bhi ap'ne nok'ĩõ mã nokai kai ke  
*thy son I may be called Me also thy own servants among servant making*  
 1ikh le Phei oh wahañ te ap'ne bap oi chala Hoi oh ajõ  
*keep Again he there from his own father towards started And he yet*  
 dur thi hi use dũ h ke us k bap n- tarias aya Doi ke  
*far off was that him seen having his father to compassion came Run having*  
 jhamphi pũh oi use pũh'ũaia  
*embrace was taken and as for him it was missed*

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[ No. 8 ]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

VERNACULAR HINDŪSTĀNĪ

DISTRICT, AMBALA

## SPECIMEN II.

मुसम्मात महताबी मेरी घर-वाली-नूँ ताप चोथ्या दो साल-से आता-था । गात-माँ सत्या नहीं रह्यी-थी । फेर एक-दिन मुसम्मात महताबी घर गशी खा-कर गिर-पड़्यी । उस-के गिर-कर चोट लग-गई । हत्या चक्की-का ओर लकड़ि-याँ वहाँ पड़्यी थी । में ने मारी नहीं हे । मेरे घर-की ओरत हे । फेर नानक-ने कदावत-से थाने-माँ लिखा-दिया कि लेखू ओर हमारी चाची आपस-में घर-में बोल रहि-हैं । फेर मेरी ओरत-नूँ थाने माँ बुला-लिया । मेरी ओरत-ने कह-दिया कि मन-नूँ मारा नहीं ओर ना छेता-हे । यह मालिक हे में ओरत हँ । फेर हमारा थानेदार साहब-ने चलान कर-दिया ॥

[No 8]

## INDO-ARYAN FAMILY

CENTRAL GROUP.

## WESTERN HINDI

VERNACULAR HINDOSTANI

DISTRICT AMBALA

## SPECIMEN II

*(Statement in Court of an accused Person)*

## TRANSLITERATION AND TRANSLATION

Musammat Vah'tabī merī ghar wah-nū tap chothya do sal se  
*Musammat Mahtabī my wife to fever quatan two years from*  
 ata tha Gat mā satya nahī rah thi Pher ek din Musammat  
*coming was Body in strength not remaining was Again one day Musammat*  
 Vah'tabī ghar gahī kha kar gur parī Us ke gur kar  
*Mahtabī (in) the house swooning eaten having fell down Her of fallen having*  
 chot lag gai Hattha chakī la oī lak hīyā wahī parī thi  
*hurt was caused The handle grinding stone of and firewood there lying were*  
 Mē ne māī nahī he Mere ghar hī orat he Pher Nanak ne  
*Me by struck not she is My house of woman she is Again Nanak by*  
 ladawat se thane mā likha diya hī Lekhu oī hamārī  
*enmity from police station in it was got written down that Lelhu and my*  
 chachi apas mē ghar mē bol rahe hē Pher merī orat nū  
*aunt each other in house in speaking as e Again my wife to*  
 thane mā bulā hīya Merī orat ne kah diya hī man nū mīra  
*police station in it was called My wife by it was said that 'me to it struck*  
 nahī oī na chhetī he Yah malik he mē orat hū' Pher hamara  
*not, and not it beaten is This lord is I wife am' Again oī*  
 thanedar sahab ne chalan kar diya  
*the police sergeant sahib by despatch was made*

## FREE TRANSLATION OF THE FOREGOING

My wife Musammat Mahtabī had been suffering from quatan ague for two years, and had become very weak. One day she fell down in a swoon at the house and was hurt by the fall. There was the handle of a grinding mill and some fuel lying there. I did not beat her; she is my wife. It was Nanak who through enmity reported at

the police station that I, Lekhu, and my wife, his aunt, were quarrelling at home. My wife was thereupon sent for to the police station. She stated that no one had beaten her or struck her. That I was her lord and she my wife. The police sergeant then sent us off to court.

The following is a specimen of the dialect of the lower castes of the Ambala district. It is a folk tale told by a Chamrū of Chachhīrūh.

Note the way in which a postposition is added, not to the noun itself, but to an oblique genitive, as in *chamar ke ne*, by a *chamar*. The dialect is fond of omitting aspirates, as in *bi* for *bhi*, also, *muge* for *mughi* 'to me', *ta* for *tha*, was.

The sign of the case of the agent is *na*, *ne* or *nā*. Both *in na* and *an-na* are used for 'by them'. *Yā* and *jā* both mean 'thus'. *Pan* is 'five'. The influence of Panjabi is shown in present participles like *janda*, knowing, in past participles in *ta*, like *lagga*, began, *dehha*, saw, and in the use of postpositions, such as *pal*, with



[No. 9.]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

VERNAICULAR HINDOSTANI

DISTRICT, AMBALA

## SPECIMEN III.

(DIALECT OF LOWER CASTES)

ब्रह्म चमार-केने अपनी माँ-नूँ किहा अके मैं अपनी बधिर-नूँ लियाजँ।  
 बई मुजे पान सेर खिल्लों दे-टे। बस उन-माँ-ते गाओने ते। गाड़ी जा-के  
 देखिआ बाल-माँ डारन लगिआ। खिल्लों उड़-गई गाओने रह-गए। बस  
 ओह यूँ कहंदा चलिआ गया अके आवें जाएँ। चिड़ियाँ-मारों-ने छेत-  
 दिया अके म्हारी चिड़ियाँ डाय-दी। बस उनें पूछनै लगिआ भई किछर  
 कहँ। उन-नै किहा कि लै-लै-जाओ अर धर-धर-जाओ। बस साहब गाड़ी  
 मर-गिया-था मुरदा। अन-नै छेतिआ कि तू वे-सगन बोलिआ। ऐसी कहो  
 ऐसी कही ना होए। बस ओह जूँ वी कहंदा चलिआ गया। बई ऐसी  
 कही ना होई। बाह उन-नों विआह-वालिआँ-ने छेत-दिया अके यूँ कहो बई  
 ऐसी बौह कही हो। अगो गाँव-माँ लग रही-ती आग। उन-नाँ छेत-दिया  
 कि म्हारे लग-रही आग तू कहे ऐसी सब कही हो। ओह अपने गाँव-माँ  
 चलिआ-गिआ अपनी सास पास। बस साँभ-नूँ उस रताँदा होइ गया।  
 रोटी-पर बुलाया रोटी खाने-नूँ। सास चुपकी चुपकी लग्गी उस-पा रोटी  
 पावन। उन-ने उठाइ-की थाली मारी अपनी सास-के माथे-नाल बई कुत्ता  
 लग गया नाल। रात होई ओह पसाव करन गया। अपने-के बहाने  
 अपनी सास-के माँजे-पर चढ़-गिया। ओह बोली कौन है। कहन लगिआ  
 तेरी चोट लग्गी रात। मैं देखन आया। ना बेटे मेरे नाहीं लग्गी। बस  
 ओह कहन लगिआ जूँ-तान नाहीं मैं जाँदा। मेरे माँजे-पर छोड़ि-आ  
 तो जानागा। छोड़ि-आई॥

[ No 9 ]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

## WESTERN HINDI

VERBAULAIR HINDOSTANI

DISTRICT, AMBALA

## SPECIMEN III

(DIALECT OF LOWER CASTES)

## TRANSLITERATION AND TRANSLATION.

Ek	cham u l c ne	ap̃n	mā nū	l ihā	ke	'mā
One	leather woele by	his own	mother to	it was said	that	'I
ap̃n	baṛṛi nū	liyaū	ba,	maṛc	prn	sci
my own	wife	bring	O you	to me	five	seers
Bas,	un mā tē	gaone	tē	Gū	ṛi ke	del lū
Enough	them in fōm	hard grains	were	Further	goig	it-was seen
brl mī	davān	lagga	Khullā	u gāi	gaone	
wind in	to be winnowed	began	Parched grains	blew away	hard grains	
ṛi gṛe	Bṛs	oh	jū	l ah̃nda	chah̃-gṛa	al c
remained	Enough	he	thus	saying	went on	that, 'let them come
jaē'	Chiriyā m rā nē	chh̃t diyā	al c	'mhaṛ	chiriyā	
let them go	Bṛd catel eṛs by	he was beaten	that	'ou	br̃ds	
dāe dī'	Bas	unaī	puchh̃'naī	lagga,	bhaī	
were caused-to fly away'	Enough	them	to ask	he began	'b other,	
kil l aī	l ah̃ū?	Un naī	l ih̃	l i,	'l aī l aī jao,	ṛi
how	should I say?	Them by	it was said	that,	'take take go away, and	
dhaī dhaī jao	Bṛs	śahab,	gū	maī gṛa tē	murdā	An naī
put put go	Enough,	ṛi	fuṛther	died gone was	a corpse	Them by
chh̃tū	l i,	'tū	bc sṛgṛn	boli,	ṛi l aho	'ṛi l ah̃
he was beaten	that	'thou	ill omen	spal est	thus say	'such anywhere
na	ho''	Bṛs	oh	jū	bī	l ah̃nda
not	may be''	Enough	he	thus	also	saying
ṛi l ah̃	na	hoi'	Bah	un nō	bah̃ walyā nē	chh̃t diyā
such	anywhere	not	may be'	Afterwards	him	marriage men by
al c,	'yū	l aho,	'baī,	ṛi	būh̃ l ah̃	ho''
that,	'thus	say,	"O you,	such	many wheres	may be''
gāw-mā	lag l aī tī	ig	Un nā	chh̃t-diyā	l i	'mhaṛ
village in	raging was	a-fire	They	thashed	that	'(in)own (village)

lag rāhi a, tu k hie, 'asi ab kuhā ho'' Oh ap'nt  
*raging is a fire, you say "so everything may be"* He is oven  
 g'w-mū chih i g'y i p'mi si p'ie B'as, s'ijh nū  
*village into went his oven mol'ci-in law near Enough, evening in*  
 u- r'ā'ā hoi z'vā Roti-p'ri hūhā, rotī kh in nū  
*to him night blindness I came Bread on I was called, bread eating for*  
 Si chup'ā chup'ā h'g'z ās p'ī rotī p'vān  
*The mother in law silently silently began I am near bread to put*  
 Un nē uth n kē thih m'mi p'mi si kē m'ithē n d,  
*him by raised-having the dish was silent his own mol'ci in law of I said on,*  
 h'n kuttī h'g'z vā n d Rāt hoi oh p'vāh k'vān  
*that a dog is joined with-(I am in c d n g) Night because I water to make*  
 g'vā āp'nē lē h'ihm p'mi si kē m'ij j'ir  
*went His own p'ieten i under his own mol'ci in law of col(o) to*  
 ch'vāh z'vā Oh hohi 'k'vān h'n ' K'vān h'g'z 't'vā chot  
*he climbed She spoke 'who is?' To say I h'gan 'thy list*  
 h'g'z i t V'ā dēkh m v'ā ' 'Nā h'etē, m'm  
*was received at night I to see come' 'No son, (on) my bod'y*  
 n'vā h'g'z' B'is oh k'vān h'g'z, 'j'ū t'm nūh' m'v' m'vā  
*not was received' Enough I to say I gan 'this not I believe*  
 V'vā m'ij p'vā ch'vāh i t'vā m'vā ' Ch'vāh n  
*My couch on leaving come then I shall know' Learning she came*

### FREE TRANSLATION OF THE FOREGOING

A cobbler once asked his mother for five seers of parched maize as he wanted to go off to bring home his wife. Among what she gave him were some hard, unparched grains. As he went along the road he began to winnow his load and threw away the parched grain but left the heavy hard one behind. Not caring a bit, he went along saying, 'let them come let them go,' meaning it was all the same to him.

As he went along saying this whom should he meet but some bird-catchers. What's that you're saying?' and they 'Let them come, let them go' replied he. So they beat him. That's not the thing to say to bird-catchers' said they, 'you have let go the birds we caught. I am very sorry,' said he. What should I say?' 'Why, you should say "catch plenty of 'em and carry plenty of 'em home,"' answered they.

Well said he, he went along the road saying, 'catch plenty of 'em, and carry plenty of 'em home' when whom should he meet but a funeral procession carrying a corpse to the burning place. Catch plenty of 'em and carry plenty of 'em home,' says he. Then the mourners gave him a thrashing for using ill-omened language. 'I'm very sorry,' says he but what should I say?' 'Why, of course,' replied they, 'when you meet a funeral you should say "ah, may the life of this never happen again".'

So he went along saying, 'ah, may the like of this never happen again,' and, by and by, he met a wedding party. Ah, may the like of this never happen again,' says he. So they beat him. 'What *should* I say?' says he. 'Why, of course,' answered they, 'when you meet a wedding you should say, "may this happen over and over again".'

So he went along saying, 'may this happen over and over again,' when he came to a village on fire. So the villagers beat him, because he wanted fires like that everywhere.

At length he got to his mother-in-law's house. Evening came, and he was moon-blind. They called him in to dinner. His mother-in-law put his dinner quietly down before him. He thought she was a dog waiting to share his dinner, so he hit her on the head with his dish.

When night fell he had to get up for a certain purpose, and when he came back climbed on to his mother-in-law's bed thinking that it was his own. 'Who's there?' said she. Said he, 'I am only come to see if you are still sore from the blow I gave you.' 'Not a bit, my son,' replied she. Then said he, 'I don't believe it. I won't believe it till you get off my bed.' So she got off.

(Here the story ends abruptly. I am not certain that I have given the correct meaning of the last two sentences. It is the best sense I can make of it.)

### BĀNGARŪ, JĀTŪ OR HARIĀNĪ

This dialect is spoken in the South East Punjab in the country to the north and west of Delhi, on the west of the Jamuna. Its habitat is more particularly described in the Introduction (pp 66 ff). It is the Vernacular Hindostani of the Upper Doab much mixed with Pāñjābī and Rājasthānī. A full account of its peculiarities will be found in the description of the Bāngarū of Hariāl which follows. Its most prominent characteristics are the oblique plural of substantives which (as in Dakhni Hindostani) follows Pāñjābī and Rājasthānī in ending in *ā* not *e* and the employment of the Rājasthānī verb substantive *si*, I am.

## BĀNGARŪ OF KARNAL AND PATIALA (NIRWANA).

The Bangarū of Karnal and of the country round Nirwana in Patiala resembles in many respects the Vernacular Hindos and Murāfirānagā on the other side of the river Jamna. On the other hand it has all the typical peculiarities of the mixed dialects of the Eastern Panjāb. It is in this latter point sharply distinguished from the dialect of Ambala which is the same as that of the Upper Doab, with a varying amount of peculiarities borrowed from Pāñjābī. The specimens of Ambala show hardly any of the marks which distinguish Bangarū from the dialect of Murāfirānagā, such for instance, as the employment of *śā* to mean 'I am'. The only book describing Bangarū that I have seen is *Jātī, being some grammatical notes and a glossary of the language of the Rohat Jats*, by M<sup>r</sup> B. Joseph, I.C.S. which originally appeared in the Journal and Proceedings of the Asiatic Society of Bengal (N.S.) Vol. VI (1910), pages 693 ff. Free use has been made of this in writing the present account. The following are the main peculiarities of Bangarū which appear in the specimens.

### PRONUNCIATION

The vowel scale is not very definite. Thus we have *lohāi* for *lahāi* 'I may be called', *ichya* for *isahā* 'remained', *jubab* for *jauab* an answer, *bahet* for *bahut* 'much'. The vowel *e* and the diphthong *ai* are freely interchanged. Thus the postposition of the instrumental and dative *ne* is often written *nai* and the postposition of the dative and the ablative is both *te* and *tai*. Similarly the oblique form of the *g* native postposition is both *le* and *lai*. There is the same preference for cerebrals *n* and *l* which we have noted in the Upper Doab, as in *ap'na*, own, *hona* to be *lal* 'famine', *chalan*, conduct. When *l* is doubled, it is protected from cerebralisation, as in *chall'na*, not *chall'na*, to go, *ghall'na*, not *ghall'na* to send. The sound of *d* is preferred to that of *t*, as in *badā*, not *batā*, great. The specimens, however, give a few instances of *t*, as in *para* 'he fell', *neie neu*, and M<sup>r</sup> Joseph gives an example of *t* becoming *l* in *lhala* for *lhara* 'erect'. There is the same tendency as in the Upper Doab to double medial consonants, with shortening of *a* preceding long vowel. When the preceding vowel is *a*, it is not shortened in writing, but is pronounced short, like the *a* in the German 'mann'. Examples of this doubling are *challya*, he went, *ghallya*, he sent, *lagge* they began, *rajje*, pleased, *bhittai*, within, *bhulla*, hungry, *lall*, tomorrow, but *lal*, time, with *a* very long *a*.

### DECLENSION.

Nouns are declined much as in ordinary Hindostani, except that the oblique plural ends in *ā*, not *ō*. We have noted a few sporadic cases of this in the Upper Doab,

and some more in Ambili. Here as in Dakhni Hindostani, Panjabi and Rajasthani it is the rule. The following are examples of the declension of substantive —

No. n t r e	O l	S	t
q l o n d a n l o r e		t	
b l l a n f a l l r	t u		t
l a d a a	t		
p a n f e l d		t	t a
r d n a n i a n	t i	t	t
b i r a r a n y a r	t a s	t e r	t a s
e l l a n g e l	e l	e	e
l a n y a n a n e r a n	t a r	t a s	t a

The postpositions are employed rather indifferently. In several instances the same postposition is used for more than one case. The primitive takes *k* as in ordinary Hindostani. Its masculine oblique form is *le* or *lai*. *de* or *mai* is used not only for the case of the Agent, but also to indicate the dative and the accusative corresponding to the Hindostani *ko*, thus *mai de ne* to a foreign country. *Te*, *le*, or *lai* is properly the sign of the oblique as in Hindostani, but is also used for the dative and the accusative, as in *mai ne chlo te maye*, I struck the boy. 'In' is *in* or *mai*. *Kun te* is given as a sign of the oblique. A good example of the twofold meaning of *le*, *te*, or *lai* is in the sentence *un rupaya le te le lo* take those rupyas from him. *Sid* forms are instrumental, as *jencayē silē*, (lund) with rope.

The Pronouns show several peculiar forms. The first two personal pronouns are—

		I	Thou
Sing	Nom	mai	tī, tē, tai
	Gen	mai a, mai a	tai a, tai a
	Agent	mai ne maane, mannai	tai ne, tauai, taunai
	Obj	manni, mannai	tanai, tauai
Plur	Nom	ham hamē	thai, tamhē
	Gen	mhai a	thai a
	Agent	mha ne, nai	thu ne, -nai
	Obj	mha ne, nai	tha-m, -nai

The Demonstrative pronouns are *yauk*, *yoh*, *yu*, this, nom fem *yah*, sing obl *is*, nom plur *ye*, *yaē*, obl *in* *auk*, *oh*, he, that, nom fem *icah*, sing obl *is*, plur *icai*, *oh*, obl *in*. The relative pronoun is *jo* or *jauu* obl sing *jis*. The interrogative pronouns are *lauu*, who? obl sing *lis*, and *le* or *lai*, what? *Id* is 'now'.

## VERBS

## A—Auxiliary Verbs and Verbs Substantive

The present tense is as follows —

S	Plur
1 <i>sā, sā, I am</i>	<i>sā, sē sā</i>
2 <i>sai se</i>	<i>so</i>
3 <i>sai, se</i>	<i>sā, sē</i>

This is the usual form. Sometimes *h* is substituted for *s*, so that we get *hū*, etc. The past tense is *tha*, etc., as in Hindostani.

## B—Active Verb

The tense which in Hindostani is employed as a present subjunctive, is here also employed in its original sense of a simple present. It is conjugated as follows, closely agreeing with Drkham Hindostani.

S	Plur
1 <i>mai ā, mai ā, I strike</i>	<i>mai ā, mai ē, mai ā</i>
2 <i>mai ai mai e</i>	<i>mai o</i>
3 <i>mai ai, mai e</i>	<i>mai ā, mai ē</i>

The definite present is formed either by suffixing the present tense of the auxiliary verb to the present participle, as in book Hindostani, or to the simple present, as in the Upper Dorb. Thus *mai mai da sē* or *mai mai ā-sā*, I am striking.

The imperfect is formed by conjugating the past tense of the verb substantive with the present participle, as in book Hindostani, or with the verbal noun in *e*, as in the Upper Dorb. Thus, *mai mai da tha* or *mai mai e tha*, I was striking. In Rohtak the principle followed is the same as that of the definite present, as in *mai mai ā tha* I was striking.

The future is formed, on the same principle as in Hindostani, by suffixing *ga* (*ge, gē*) to the simple present. Thus, *mai āga*, I shall strike.

The past tenses are formed from the past participle on the usual principle. Thus, *manne mai ya*, I beat him.

Mr Joseph gives a past conditional formed either as in Hindostani, or, more usually, by suffixing *hai* to the simple present. The latter principle is that followed by Lahnda, which suffixes *ha* in the same way. Examples of each form of this tense, given by Mr Joseph are —

- (1) *Je thoi paṇi na hōla, to ton charh jalā*, if so little water had not been (running) it would have flowed up (on to the fields).
- (2) *Je mai vyū lai āi hai, to mai mai āi (hai)*, if I had done so, I should have died. As indicated by marks of parenthesis the *hai* may be omitted in the apodosis.

The present participle is *mai'da*, with *d* instead of *t*.

The past participle is *mai ya*, raised obl *mai e*, fem *mai*.

The infinitive is *mai an* or *mai'na*.

The irregular verbs seem to be as in ordinary Hindostani, except that I have noted, *an hai*, having come, and *manne hai a sai*, I have done. *Jan*, to go, has its past participle both *gayā* and *guya*.



The usual negative is *naĩ*. When the verb is in the first person we have also *naĩ*, as in *maĩ naĩ jani* I do not know. With the Imperative *naĩ* or *mat-naĩ* is used, as in *mat-naĩ chaliyo*, do not go (Alfred Joseph)

## VOCABULARY

Several peculiar words are used. I have noted the following in the specimens. Many of them are borrowed from Persian.

<i>ab na</i> , bud	<i>janan</i> to cut
<i>ai</i> conj., that = <i>ki</i>	<i>janai laĩ</i> , to rop. bdd r
<i>ai</i> , and	<i>karai karai</i> where -
<i>ai ai</i> , are here	<i>karai</i> the car
<i>as naĩ</i> , is not-in hand	<i>karai</i> to stand up
<i>babai</i> or <i>lappu</i> , a father	<i>karai</i> a wish, desire
<i>baĩ</i> , to sit	<i>karai</i> (for <i>karai</i> ) for, (as <i>karai</i> ) entertainment, hosp.
<i>baĩ</i> to summon, call	<i>karai</i>
<i>baĩ</i> , to divin.	<i>karai</i> to visit
<i>baĩ</i> , like to imblin.	<i>karai</i> in wrong doing
<i>baĩ</i> to enter	<i>karai</i> , the car
<i>baĩ</i> to woman, a wife	<i>karai</i> to cut in
<i>baĩ</i> to visit	<i>karai</i> to effect, over
<i>baĩ</i> to run	<i>karai</i>
<i>baĩ</i> to humiliate	<i>karai</i> to cut in, to cut in something
<i>baĩ</i> to bid	(to cut in the infinitive)
<i>baĩ</i> to sister	<i>karai</i> to visit
<i>baĩ</i> to go	<i>karai</i> the nos.
<i>baĩ</i> in <i>karai</i> to do, try	<i>karai</i> to work = <i>karai</i>
<i>baĩ</i> to go	<i>karai</i> , to cut in, to cut in
<i>baĩ</i> or <i>baĩ</i> , good	<i>karai</i> to cut in
<i>baĩ</i> to box	<i>karai</i> to cut in
<i>baĩ</i> flour	<i>karai</i> to cut in
<i>baĩ</i> a tooth	<i>karai</i> to cut in
<i>baĩ</i> , near	<i>karai</i> to cut in
<i>baĩ</i> the back	<i>karai</i> to cut in
<i>baĩ</i> , distance	<i>karai</i> to cut in
<i>baĩ</i> , a friend	<i>karai</i> to cut in
<i>baĩ</i> , a cow	<i>karai</i> to cut in
<i>baĩ</i> , a house	<i>karai</i> to cut in
<i>baĩ</i> , with	<i>karai</i> to cut in
<i>baĩ</i> , matter, affair	<i>karai</i> to cut in
<i>baĩ</i> , a shop	<i>karai</i> to cut in
<i>baĩ</i> , <i>baĩ</i> , <i>baĩ</i> now	<i>karai</i> to cut in
<i>baĩ</i> a son	<i>karai</i> to cut in
<i>baĩ</i> , then, also when	<i>karai</i> to cut in

The following specimen comes from Kurnal. It was originally written in the Persian character, which does not show the cerebral *n* and *l*. These were shown in the transliteration which accompanied the copy in the Persian character. I have transcribed it into the Nagari character, which is more appropriate. I also give a transcription in the Roman character. An interlinear translation is unnecessary.

[ No 1 ]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

### WESTERN HINDI

BANGARU

DISTRICT, KARNAL

एक माणस कै दो छोरे थे । उन-में-तै छोटे छोरे-ने वाणू-तै कछ्छा अक वाणू हो धन-का जोण-सा हिछ्छा मेरे वडि आवे सै मन्ने टे-दे । तौ उस ने धन उन्हें वडि-दिया । अर थोडे दिनाँ पाछै छोटा छोरा सब कुछ कट्टा कर-कै परदेस-ने चाल-गया अर उडै अपना धन खोटे चक्कण-में खो-दिया । अर जद सारा खो-खिँडा-दिया उस देस-में बडा काळ पडा अर औह काळ हो-गया । फेर एक साहकार-कै नौकर लाग-गया । उस-ने अपने खिताँ-में सूर चरावण धारया । अर उस-ने चाहणा थी अक इन छोलाकों-से जोण स्थॉ-ने सूर खावें सैं अपना पेट भर-ले अक उस-ने कोई नाही दे-या । फेर उस-ने मोधी-में आण-के कछ्छा मेरे वाणू-कै कितने कमेरे पेट भर खावें-सैं अर में भुक्का मरूँ सूं । अर मैं उठ-कै अपने वाणू धीरे धारया जाँगा अर उस-तै कहाँगा अक वाणू भगवान-का अर तेरा खोट करा-सै अर इब इस जोगा नाही सूं अक मैं तेरा छोरा कोहाजँ । मन्ने अपने मिहनतियाँ बरगा बणा-ले । तौ उठ-कै अपने वाणू धीरे गया अर औह द्रव्यै दूर था अक उस-ने देख-कै उस-के वाणू ने दया आई भाज-कै गळ ला-लिया अर वोहत चुब्या । छोरे-ने वाणू-तै कछ्छा वाणू मन्ने भगवान-का अर तेरा खोट करा-सै अर इस जोगा नाही अक तेरा छोरा कोहाजँ । वाणू-ने अपने नौकराँ-तै कछ्छा अक सुधरे-तै सुधरे लत्ते काढ ल्याओ अर उस-ने परजाओ अर उस-के हाथ-में गूँठी अर पाछाँ-में जोडा पर हाओ अर हम खावें अर खुसी मगावें अक मेरा छोरा मर-गया-था इब जी-गया अर खोया-गया-था इब पा-गया । तौ फेर वें राज्जी होण लागे ॥

उस-का बड़ा छोरा खेत-में था । जट औड़ घर-के नेडे आया गावण अर  
 बजावण-की बाज सुणो । तो एक नोकर-ने बुला-के पछा यौज की सं । उस-ने  
 उस-ते कछ्छा अक तेरा भाई आ-रे-गा-में अर तेरे बाण्डू-ने इस-को बड़ी गान्तर  
 करो इस खान्तर अक उस-ने पछा पाया । उस ने छो-मं गाण-के नागे चाछा  
 अक भित्तर जावे । तो उस-के बाण्डू-ने बाहर आण-के उसे मगाया । उस-ने  
 जुवाव दिया देख मँ तेरे धारे इतने बरसाँ-त तेरी ठग कर्-सूं अर कधी  
 तेरे हुकुम बिना नारी चाछा पर तन्ने कधी मन्ने बकरी-ता पछा नारी दिया  
 एक अण्णे यारों गेल सुसी मगाऊँ । अर जट यू तेरा छोरा आया जिम-ने  
 तेरा धन कंचण्णा-म उड़ाया तन्ने उस-को बड़ी गान्तर करो । उस-ने कछ्छा  
 अक रे छोरे तो मेरे धोरे धुर-तं मे गर जो कुछ मेरा मे घोरी तेरा सं । पर  
 सुसी मगाणा अर राज्जी होणा चाछिये घा अक यू तेरा भाई मर-गया-था सो  
 इव जी-गया-से अर खोया-गया-था इव पा-गया ॥

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[ No 1 ]

## INDO-ARYAN FAMILY.

CENTRAL GROUP.

## WESTERN HINDI

BANGARU

DISTRICT KARNAL

## TRANSLITERATION

Lk manis kai do chhoic the Un maĩ tũ chhotte ne bippu tai lahya ak bappu ho dhan ka jaun ॥ hĩsĩ mere bĩde ॥ wĩ sai manĩ de de Tau us ne dhan unhiĩ bĩd diyĩ Aĩ tĩ oĩe dĩa p chhĩ chhottĩ chhoĩ sab kuchh lĩtthĩ kũ ke pai des ne chall gĩĩ aĩ urĩ (*there*) ap na dhĩn khottĩ chalan maĩ kũ diya Ar jĩd sara kũ lĩ hĩdĩ diyĩ us des maĩ bĩdĩ lĩ lĩ pũ ar aũh langĩ ho gaya Phĩr cĩ sũhukĩ kai naukĩ lĩg gaya Us ne ॥ p ne lĩ hĩtĩ mĩ sũ chĩawĩ ghĩlĩyĩ Ar us ne chĩnĩ tĩ (*there was a wish to l m*) al m chhĩ lĩ sũ jaun syĩ ne sur lĩ hĩwĩ sũ ॥ pĩ pet bĩrĩ le al us ne lĩ oĩ nĩhĩ dũ thĩ Phĩr us ne sũdĩ maĩ mĩ ॥ kũ kũ mere bappu kai kĩtĩe kũmĩ pĩt-bĩrĩ lĩ hĩwĩ ॥ mĩ maĩ bĩhũ kũ mĩ sũ Aĩ maĩ utĩ kũ ap ne b ppu dhĩe elĩ lĩyĩ jũgĩ aĩ us tĩ lĩ hĩgĩ al b ppu Bhag wĩ l aĩ tĩ lĩ hĩtĩ lĩ aĩ sũ aĩ bĩ is joggĩ nĩhĩ sũ ak maĩ tĩrĩ chhĩoĩ lĩ hĩũ Mĩnĩnĩ ॥ pĩ mĩhĩnĩyĩ bĩrĩ gĩ (*to*) bĩnĩ le Tĩrĩ utĩ lĩ ap ne bappu dhĩe gĩyĩ ar aũh bĩbĩ (*to*) dũr thĩ al us ne dũkhĩ kũ us kũ b ppu ne dĩa ॥ bhĩ lĩ gĩ lĩ lĩyĩ ॥ bohĩt chũmbĩ Chhĩe ne bappu tĩ kũyĩ bippu mĩnĩ Bhag wĩn kũ tĩrĩ khot lĩ aĩ aĩ is joggĩ nĩhĩ al tĩrĩ chhĩoĩ kũhĩ Bippu ne ॥ p ne naukĩ tĩ kũyĩ ॥ sũhĩrĩ tĩ sũhĩrĩ latte lĩ dĩ lĩyĩ aĩ us ne pĩr hĩ aĩ us lĩ hĩtĩ mĩ gũthĩ ar pĩhĩ mĩ jũrĩ pĩrĩhĩ, aĩ hĩm kũhĩ aĩ kũhĩ mĩnĩwĩ al mĩrĩ chhĩoĩ mĩrĩ gaya thĩ bĩ jĩ gaya, aĩ lĩ hĩyĩ gĩyĩ thĩ bĩ pĩ gĩyĩ Tau phĩr wĩ rĩjĩ hĩn lĩggĩ

Us lĩ bĩdĩ elĩ hĩoĩ kũtĩ maĩ thĩ Jĩd uĩ ghĩr kũ nĩrĩ aĩ gĩwĩn aĩ bĩjĩwĩn kĩ wĩj sũmĩ lĩu cĩ nũl ॥ nĩ bũl lĩ pũchĩrĩ yĩuĩ lĩ sũ? Us ne us tĩ kũyĩ ॥ tĩrĩ bĩhĩ aĩ rĩhĩ sũ ॥ tĩrĩ bĩrĩ pũ ne is kĩ bĩdĩ kũhĩtĩrĩ kũ is kũhĩtĩrĩ ॥ us ne (*to*) aĩchĩhĩ pĩyĩ Us ne chhĩ maĩ nĩ lĩ nĩhĩ chĩyĩ ak bĩhĩtĩrĩ jĩwĩ Tau us lĩ bippu ne bĩhĩ nĩ kũ us mĩnĩyĩ Us ne jũbĩrĩ dĩa dũkhĩ maĩ tĩrĩ dhĩe tĩtĩnĩ bĩrĩ tĩ tĩrĩ tĩhĩ lĩ aĩ sũ ar lĩ dĩnĩ tĩrĩ hũl um bĩnĩ nĩhĩ chĩlĩyĩ pĩ tĩnĩ kũdĩ mĩnĩnĩ bĩl ॥ kũ bĩchĩhĩ nĩhĩ dĩa ॥ apĩnĩ yĩtĩ gĩlĩ (*with*) lĩ hĩsĩ mĩnĩ Aĩ jĩd vĩ tĩrĩ chhĩoĩ aĩ jĩs ne tĩrĩ dhan lĩnĩhĩyĩ maĩ udiyĩ tĩnĩnĩ us lĩ bĩdĩ kũhĩtĩrĩ kũ Us ne lĩhĩyĩ al ॥ chhĩoĩ tĩtĩ mĩrĩ dhĩe dhĩn tĩ (*from long*) sũ aĩ jũ kuchh mĩnĩ sũ aũhĩ tĩrĩ sũ Pĩr lĩ hĩsĩ mĩnĩnĩ aĩ jũ hĩnĩ chĩhĩyĩ thĩ ॥ yũ tĩrĩ bĩhĩ mĩrĩ gaya thĩ sũ bĩ jĩ gaya sũ ॥ rĩ kũyĩ gĩyĩ tĩ bĩ pĩ gaya

## BĀNGARŪ (JĀTŪ)

The Bangaru of Rohtak which is locally called Jatu or the language of the Jats is practically the same as that of the foregoing specimen. The only point to notice is that the letter *y* is not used in the past participle of verbs. Thus *la'la* not *la'ya*. We may also note the idiomatic use of the oblique form of the genitive as an oblique base in *me'e se* from me.

As a specimen I give a short story illustrating the reputed rancor of the people of the Ahir (or as they are locally called Hui) caste. An Ahir has promised to give his son-in-law whatever he asks for. When the son-in-law asks for a very petty present the Ahir invents all kinds of excuses to get off giving it.

It is pointed out as received in the Persian character. It may also be taken as a specimen of the Jatu of Delhi.

[No 2]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

## WESTERN HINDI

BANGARU (JATU)

DISTRICT ROHTAK

ایک ہدر ماندہ پڑا ہوا - اوس کا اسنا بندرا لیں آنا - حس دس  
 اوس کا اسنا آنا اوس دس ٹک ٹک اوس کو حس بھی - ہدر اپنی  
 بھائی سے بولا - اک نہہ چھوڑ کر ہے - اوس کا بھائی بولا - اک  
 مہار اوسا ہے - ہدر ے کہا - اک کون سا اسنا ہے - وہ بولا - حنکلی  
 ے گھر والا ہے - ہدر ہی کہا اک چوندھری آج ندی آئی ہے ندی  
 چن ہوئی ہے تو ندی سے کچھ مانگ - ہدر کا حمای بولا - اک  
 چوندھری میں مانگوںگا - جو ناہ دنگا - ہدر بولا - ناہ کنوں دنگا -  
 پیری آئے سے ندی اوب ہوئی ہے - جو مانگوںگا سو دنگا - ہدر کا  
 حمای بولا - اک وہ حوسنگڑ حنلی ندی دھری ہے - واہ دندے - ہدر  
 بولا - اک ناہ حنلے ناہیں دنگا - ناہ حنلی دس پنڈھی سے دھری  
 ہے - ندی کا حکملا ے ہانبہ کی - حس میں پوری گدل چھلے -  
 ندی کالھی کی کور - حس پر دس دس ناہ نگر لئے - کدوکر دندوں \*

[ No 2 ]

## INDO-ARYAN FAMILY

CENTRAL GROUP.

## WESTERN HINDI

BANGARU (JARU)

DISTRICT, RORTAK

## TRANSLITERATION AND TRANSLATION.

Dh hir mādā pirā tha Us kī as'na bera lān aya  
*A His siel fallen was Him of son in law to visit came*  
 Jis dīn us kī as'na ayī us dīn tuk tuk us kō  
*On what day him of the son in law came on that day somewhat him to*  
 chūn tūn Hir ap'ne bhrū sō bola ak, 'yoh chhorī krun  
*chief was The His his own brother to said that, 'this youth who*  
 sū?' Us kī bhrū bola ā, 'mhrā as'na saī' Hir ne  
*is? Him of brother said that, 'own son in law it is' The His by*  
 kahr ā, 'krun sa s'na sū?' Oh bola 'Jūhāh  
*it was said that, which son in law is it? He said, Jailāh*  
 kē(not kī) ghar wāla saī' Hu nē kārā ā, 'Chrudhrī,  
*of house holder it is' The His by it was said that Chaudhrī*  
 āj tere ane sū mēn chān hui saī Tu mēn ā lūchh  
*today thy coming from my chief become is Thou my from something*  
 māg' Hu kī jamāi bola ā, 'Chrudhrī, māī mīgūga  
*ask' The-His of son in law said that, 'Chaudhrī, I shall ask,*  
 tū nah dega Hir bola 'nah l rū dūga' Tere  
*thou not wilt give' The His said, 'not why shall I-give? Thy*  
 ane se mēn ot hui saī Jo māgūga sō dūga  
*coming from my benefit become is What thou shalt ask that I shall give'*  
 Hir kī jamāi bola ak, 'oh chru sīgū jeh tū  
*The His of son in law said that, 'that four pronged corn i ale thine*  
 dhārī saī, wāh de de' Hu bolī ā, vāh jūh nūhī  
*lept is that give away' The His said that, 'this corn i ale not*  
 dūga Yāh jeh tūn pīdhī se dhārī sū Mēre  
*I all give This corn i ale thee generations from lept is My*  
 kākā, Hukāmā kē hāth kī Jis mē purī gāl chhālā Mēre  
*father, Hukāmā of hand of Which in joint with a ring My*  
 k l'je kī kor Jis pāī tūn tūn bīyāh bīgar hīe  
*lives of piece Which on three three marriages spoilt were taken*  
 Kyu kar de dū?'  
*How am I-to give away?'*

## FREE TRANSLATION OF THE FOREGOING.

There was a certain Ahir who had fallen sick. His son-in law came to visit him. It happened that he was a little better on the day that the son in law came. He asked his brother who the young fellow was. 'Our son in law,' was the reply. 'Which son-in law?' 'Jaikali's husband.' Then said the Ahir to his son-in law, 'Sir, today I feel better, and it is owing to your coming. You must ask me for a present.' The son-in-law replied, 'Sir, if I do ask, you won't give.' Said the Ahir, 'why should I not give? It is your coming here which has done me so much good. Ask what you like, and I'll give it you.' Then said the son in law, 'give me that four pronged corn rake, which you have.' Said the Ahir, 'that corn rake is just what I can't give you. I've had it in my family for three generations, and it is the one which my poor old father, Hukamla, used to work with. Besides it has rings on its joints. It's a regular bit of my heart, so it is. I have broken off three marriages rather than part with it, when it was asked for as part of the dowry. How on earth can I give it?'

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## BĀNGARŪ (HARIĀNĪ)

As a specimen of what is called Hariānī, I give the following excellent folktale from the Jind Tahsil of the Jind State. The language is the same as in the other specimens. We may, however, note the following cases of exceptional pronunciation. *Kah'na*, to say has for its infinitive *ṛaḥ'na* almost pronounced *ṛaḥn*. Its causal is *ṛauhan* to cause to say. *Maīgan* is for *māg'na*, to ask, beg. In *balan* to summon *i* or *o* has become *a*.

The verb *rahan* to remain is much contracted. Thus we have *re the* for *ra le the* and *rhya* for *raṛya* (standard Hindi *raha*).

The verbs *den*, to give, and *len* to take, prefer the vowel *i* to the vowel *e* in conjugation. Thus we have *diāga*, I (masc) will give, *dīgi*, I (fem) will give.

[ No 3 ]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

## WESTERN HINDI.

BANGARU (HARIANI).

STATE, JIND (TAHSIL, JIND)

एक बाह्मण या अर एक बाह्मणी थी । बाह्मण चून मैंग-कौ लि-आया करदा । बाह्मणी कैहण लागी इस नगरी-में राजा भोज सै । यू सलोक कौहा-कौ बाह्मणी-नै एक टका सिन्धु-का दे-सै । इस राजा-कौ तौ भी जा-कौ कइ-दे । बाह्मण कैहण लाग्या में सलोक नौ जाणदा । बाह्मणी कैहण लागी सलोक तनै में सिख्या-दींगी । फेर उन बाह्मणी-नै सलोक सिख्या-दिया अक पैसा गाँठ-में ।

राजा भोज-नै सै रोपया उस-नै निआम-के दे-दिया । बाह्मण तो अपने घरों चाह्या-आया ॥

राजा भोज एक खूर्जी रोपया-की भर-कौ सैल-में चाह-पड़ा । चाह्या चाह्या अपनी सुसराइ विग-गिया । राजा भोज-नै एक ल्हवाई-की हाट-पर डेरा कर-दिया । ल्हवाई-नै उस-की खातर कर-दे वार हो-गई । ल्हवाई रोज-की रोज राजा भोज-की रानी-की महल-में जाया करदा । ल्हवाई रानी खातर लाडू ले-जाया करदा । उ दन तवल-में औह लाडू भूल-गया । ल्हवाई जद कमन्द-पर चढ़ण लाग्या राजा भोज-नै थापी अक तैं भी देख तो के गियान सै । राजा-की छोहरी कैहण लागी लाडू लि-आया । ल्हवाई कैहण लाग्या लाडू भूल-आया । राजा-की बेटी ले-कौ कोरड़ा ल्हवाई-नै पिटण मँद-गई । राजा भोज-की पछे-में चार लाडू बंध रे-थे । राजा भोज-नै औह साप्पा भरोखि-में बगा-कौ मारा । राजा-की बेटी कैहण लागी यह लाडू कड़े लाइ आए । ल्हवाई कैहण लाग्या लाडू राम-नै दिए सैं । फेर बाह राजा-की बेटी लाडू खाण लागी अर कैहण लागी ल्हवाई ईसी लाडू में अपने सासरे-में बिआह ले-गई जूँहीं खाए-थे । तेरे को बटेज आ रूछा-सै । ल्हवाई कैहण लाग्या एक बटेज मेरे घोड़े-आला आ रूछा-सै । बाह राजा-की बेटी कैहण लागी तनै चार सै रोपया दींगी उस बटेज-नै मरवा-दे ॥

लुवार्ई उतर-कौ चार जाल्लाहॉ-नै बला-कौ लि-आया अक भाई चार सै रोपया लेओ । इस बटेऊ-नै स्माणे-में जा-कौ मार-देओ । चार जाल्लाहॉ-नै औह राज्जा भोज पकड़-लिया । राज्जा भोज कैहण लाग्ग्या भाई तम मेरा के करोगे । जाल्लाह वीछे हमें तनै जी-तै मारॉगे । राज्जा पुच्छण लाग्ग्या जी-तै मारे तनै के थियावैगा । जाल्लाह बोछे भाई चार सै रोपया धियावेंगे । राज्जा बोह्या भाई तम-नै रोपया पान सै दिआँगा जी-तै ना मारो । धारे शहर-में जिजँदा नाही वडूँगा । उन्हाँ-नै पान सै रोपया ले-के औह राज्जा छोड़-दिया ॥

राज्जा भोज-कौ बाह्मण-वाला सलोक सात आ-गिया अक पैस्सा गाँठ-में था जो जी बच-गया ॥

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[ No 3 ]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

## WESTERN HINDI

BANGARU (HARIAṆ)

STATE JIND (TAHSIL JIND)

## TRANSLITERATION AND TRANSLATION.

Lk Bahman tha ॐ ck Bahman thi Bahman chun  
*One Brahman was and one Brahman was The Brahman flows*  
 mañg kṛi h aya kai'da Bahman kai'n' laggī is ॐ ॐ ॐ  
*begged having to bring used The Brahman to say began this village in*  
 ॐ ॐ Bhoj sai ॐ ॐ s'lol ॐ ॐ ॐ Bahmanā ॐ  
*King Bhoj is This person verse caused to say having Brahmanā to*  
 ek taka stone kṛi dṛ ॐ ॐ ॐ ॐ ॐ ॐ ॐ ॐ ॐ  
*one coin gold of giving is This long to thou also gone having recite*  
 Bahman kai'n' laggī ॐ ॐ s'lok ॐ ॐ ॐ  
*The Brahman to say began I a verse am not I nowing*  
 Bahman kai'n' laggī s'lok ॐ ॐ ॐ ॐ ॐ ॐ ॐ Phe  
*The Brahman to say began, 'a verse to flee I teach will Then*  
 un Bahman nai s'lok sikhya dṛ ॐ ॐ ॐ ॐ ॐ ॐ ॐ ॐ  
*that Brahman by the verse was taught that price I not in ' The King*  
 Bhoj nai ॐ ॐ ॐ ॐ ॐ ॐ ॐ ॐ ॐ  
*Bhoj by hundred rupees him to reward of were given*  
 Bahman to ॐ ॐ ghri' chali ॐ ॐ ॐ  
*The Brahman indeed his own to house went away*  
 Raja Bhoj ek khun ॐ ॐ ॐ ॐ ॐ ॐ ॐ ॐ  
*King Bhoj a saddle bag rupees of filled having town in started*  
 Challa challa apni sasua big gya ॐ ॐ ॐ Bhoj ॐ  
*Gone gone his own father in law's house he arrived King Bhoj by*  
 ek hawai ॐ ॐ ॐ ॐ ॐ ॐ ॐ ॐ ॐ  
*one confectioner of shop on lodging was made The confectioner by him of*  
 khatṛi kṛi dṛ war ho gu Lhwa ॐ ॐ ॐ ॐ ॐ ॐ  
*entertainment doing delay became The confectioner dry of day King*  
 Bhoj ॐ ॐ ॐ ॐ ॐ ॐ ॐ ॐ ॐ ॐ ॐ ॐ  
*Bhoj of Queen of palace in to go used The confectioner the Queen for*  
 laddu le ॐ ॐ ॐ ॐ ॐ ॐ ॐ ॐ ॐ ॐ ॐ ॐ  
*cates to bring used That day him y in le the cates for got*

Lhwa ॐ ॐ ॐ ॐ ॐ ॐ ॐ ॐ ॐ ॐ ॐ ॐ  
*The confectioner when the rope ladder on to climb began King Bhoj by*

thappi	ak	trĩ	bhi	dekhi	to	le	gyan	sa'
it was determined	that,	'thou	also	see	indeed	what	matter	is'
Rajja ki	chhoti	kahi'n	laggi	laddu	laddu	haya?		
The King of	daughter	to say	began,	'cates	hast thou brought?			
Lhawai	kahi'n	laggi	laddu	bhul i'	Rajja ki	beti		
The confectioner	to say	began,	'cates	(I-) forgot'	The King of	daughter		
le hai	korai	lhwai nai	pitai	mandari	Rajja			
taken having	a whip	the confectioner	to beat	became engaged	King			
Bhoj ke	pilli mai	chir	laddu	bandh	re the	Rajja	Bhoj nai	unh
Bhoj of	cloth in	four	cates	tied up	where	King	Bhoj by	that
sappa	jhaiokhi mai	briga hai	marai	Rajja ki	beti			
handkerchief	wound in	the own having	was stuck	The King of	daughter			
kahi'n	laggi	'jhi	laddu	karai nai	ai?	Lhwai		
to say	began,	these	cates	where from	came?	The confectioner		
kahi'n	laggi	laddu	Ram nai	di	ai	Phir	wah	Rajja ki
to say	began	cates	God by	given	are'	Then	that	King of
beti	laddu	khan	laggi	ir	kahi'n	laggi	'lhwai nai	unh
daughter	the cates	to eat	began	and	to say	began	'confectioner,	such
laddu	mai	apni	asai mai	bihi	le	gri		
cates	I	my own	fall in law's house in	(on) marriage	was taken away,			
jūhi	khate	Thi	ko	bitai	a	chya sai?		
then	eaten were	Thy (house in)	any	wayfarer	having come	remaining is?		
Lhawai	kahi'n	laggi	'ek	bitai	mere	ghori da		
The confectioner	to say	began,	one	wayfarer	in my (house)	horse owner		
a	chya sai	Wah	Rajja ki	beti	kahi'n	laggi	'tannai	
having come	remaining is'	That	King of	daughter	to say	began,	'to thee	
char	ai	ropai	di	us	bitai nai	marai de'		
four	hundred	rupees	I will give,	that	wayfarer	get killed'		
Lhwai	utai nai	chun	gilladdi nai	brida hai				
The confectioner	descended having	four	executioners	called having				
haya	ek	bhai	sa	ropai	le	Is	batan nai	
brought	that	brothers,	four	hundred	rupees	take	This	wayfarer
smare mai	ja hai	mai de'	Char	gilladdi nai	unh	Rajja	Bhoj	
foet in	gone having	slay	Four	executioners by	that	King	Bl of	
pahar liya	Rajja	Bhoj	lahi'n	laggi	'bhai	tu	mei	ke
was set	King	Bhoj	to say	began,	'brothers	you	of me	what
karoge?	Jalladd	bolle	hamē	tannai	ni	mai ge'	Rajja	
will do?	Executioners	said	we	thee	life from	will I ill'	King	
puchehhan	laggi	ni tai	mare	tannai	le	thya awaiga?		
to ask	began	life from	by killing	to thee	what	will be gained?		

Jalladd	bolle,	bhai,	chai	sai	ropaya	thiyawaige'
Executioners	said	'brother,	four	hundred	rupees	will be gained'
Rajja	bollya,	bhai,	tam-naī	ropaya	pan	sai
The King	said,	'brother,	you to	rupees	five	hundred
ji tai	na	maro	Thar	śahrī maī	jūda	nahī
life from	not	kill	You	city in	living	not
Unhā nai	pan	sai	ropaya	le kai	auh	rajja
Them by	five	hundred	rupees	taken having	that	king
Rajja	Bhoj kai	Bahman-wala	śloḥ	satt	a giya	ak,
King	Bhoj to	the Brahman's	verse	true	turned out	that,
gāth maī'	tha	jo	ji	bach gaya		
knot in'	was	therefor	life	escaped		

## FREE TRANSLATION OF THE FOREGOING.

Once upon a time there was a Brahman and his wife. The Brahman lived by begging. He would go out and come home with a little flour. One day his wife said to him, 'the king of this village is Raja Bhoj and he is in the habit of making Brahmins recite verses before him and of then giving them a gold coin'. You should also go and recite a verse before him'. 'But,' said the Brahman, 'I don't know any verse'. 'Never mind,' replied his wife. 'I'll teach you one'. So she taught him the verse beginning 'pice in your poke'. He went to the king and recited his verse, and his Majesty gave him a reward<sup>1</sup> of a hundred rupees, and sent him home.

Well, King Bhoj put pice in his poke,—that is to say, he filled a saddle bag with rupees, and started out for a riding tour. By and bye he came to the village where lived his father-in-law. (His wife at the time was on a visit to her father.) He put up for the night in a confectioner's shop. While he was hospitably entreating him, the confectioner forgot the time and finding himself late hurried off to the palace. Every day he used to go to the palace of King Bhoj's queen, and serve her with cakes. This day, in his hurry, he ran off but forgot to take the cakes with him. As he began to climb the rope ladder into the palace King Bhoj made up his mind to see what was the matter, and followed him to its foot. Her Majesty<sup>2</sup> said to the confectioner, 'well, have

<sup>1</sup> A *taḥa* is a double pice. Here it means a gold coin the size of a double pice.

<sup>2</sup> This is some well known Sanskrit saw like the following one of Chanakya—

*Svada a dāna ratnam iya vasyant karayet*

*A yatī a tani gacchati antī tyaktva lāpā nā adhan am*

A man should always keep his wife, his money and his jewels in his own possession; otherwise they go off and leave the poor wretch lamenting.

This has been crystallised into the Hindi proverb *patan gatl la joru sal ki leep* your pice in your poke and your wife in your company. The first half of this is identical with the text.

The *gatl* is the knot in the waistband which serves as a purse. The story shows how King Bhoj kept only half the advice. He did not keep his wife with him and hence she tried to get him murdered. He had, however, pice in his poke and these saved his life.

<sup>3</sup> *Niam* is a corruption of *nam*.

<sup>4</sup> This young lady who apparently out of mere light-headedness tried to get her husband murdered is here and elsewhere called the King's daughter. The King in this case is of course not King Bhoj but her own father in whose house she was staying.

you brought the cakes ? The poor confectioner had to confess that he had forgotten them and so she picked up a whip and began to lay it on him. Now it happened that King Bhuj had four cakes of his own wrapped up in his cloth so when he heard that was going on he threw his kerchief and its contents in through the window. Where did these come from ? said the queen. All the poor confectioner could say was God sent them. She tasted them and said confectioner when I was carried off to my father-in-law's house after being married I was there given cakes with just the same smack. Have you any traveller staying in your house ? Yes there is one said the confectioner — a man who came on horse back. Then replied she 'take these four hundred rupees and go and get that traveller murdered.

So the confectioner climbed down the ladder and sent for four executioners. Brothers said he here are four hundred rupees. Take this traveller off into the forest and kill him. So they caught hold of King Bhuj and carried him off. Brothers said he what are you going to do to me. We are going to kill you dead said they. And how much are you to get for the job ? asked the king. We are to get four hundred rupees answered they. Well brothers said the king I'll give you five hundred rupees not to kill me dead and I'll promise not to enter your city again so long as I live. So he gave them five hundred rupees and they let him go.

Thus you see the Brahmins were turned out true. King Bhuj laid peace in his pocket and that is how he well his life.

## BRAJ BHĀKHĀ

The first specimen which I give of this dialect comes from the district of Muttra, the head quarters of Braj Bhākhā. The language is that illustrated by the grammatical sketch given in the introduction.

[No 1]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

## WLSILP\ HINDI

BRAJ BHAKHA

(DISTRICT, MUTTRA)

एक जने-की दो छोरा हे । उनमें-ते लोहरे ने कही कि काका मेरे बट-कौ धन मोए दे । तब वा ने धन उन्हें बटि करि दियौ । और धोरे दिनाँ पाछे लोहरे बेटा-ने सिगरी धन इक ठौरै करि के दूर देसन-कुँ चलयौ और वा जगे अपनौ धन उडाय दियौ । और जब सिगरी धन खर्च कर-चुख्यौ वा देस-में बडौ अकाल पड्यौ और वह कगाल होन लागौ । तो एक बडे आदमी के जाइ लागौ और वा ने वाए सूअर चराइवे-कुँ अपने खेतन-में पठाइयौ । वा-के मन-में आई उन छिलकाँ ते जिन्हें सूअर खात-हैं अपनौ-झ पेट भरे और वाए कोई नाए देत है । तब वाए चेत आयौ कि मेरे वाप-की बलाइ मजूरन-को रोटी चलत है और हौं भोखन मरतु-हौ । अपने काका-की टोरे जाजगौ और वा से कहँगौ कि काका मैं ने तेरी और भगवान-कौ बडौ पाप कियौ-हे और अब ऐसी नाए रह्यौ कि तेरी बेटा वाजो । मोए अपने मजूरन-की नाई राख । और उठ्यौ और अपने वाप-की टोरे चलयौ । वह अमे दूरई है कि वा-की वाप कु वाए देखत खिस तर्स आयौ और दौड के वाए चिपटाइ लीनी और बलाइ पिआर-कीनी । बेटा ने वा से कही कि काका मैं ने तेरी और भगवान-कौ बडौ पाप कियौ हे और अब ऐसी नाए रह्यौ कि तेरी बेटा वाजो । वाप ने अपने नौकरन ते कही चोखे चोखे लत्ता लाओ और याए पहराओ और या के हाथन में अँगूठी और पामन में पनहा पहराओ और हम खाएँ और मगन रहें । यह मेरी छोरा मर-गयौ-है सो अब जिअौ-हे और खोइ गयौ-है सो अब पायौ-हे । और वे खूसी करन लागे ॥

और वा-कौ बडौ छोरा खेत-पे है । जब वाखर-के टिग आयौ वा-ने गाइवे और नाचवे-की आइट सुनी । तब वा-ने नौकरे बुलायौ और वा-से



पूँछी यह कहा है-रह्यौ-है । तो वा-ने कही कि तेरी भैया आयौ-है और तेरे काका-ने वड़ी जोनार करी-है या काजे कि वाए अच्छी-भलौ देख्यौ-है । वा-ने रिस-के मारे भीतर जानौ न बिचारौ । तब वा-के वाप-ने वाए मनायौ और वा-ने वाप-से कही हौं इतेक दिनाँ-से तेरी टहल करतु-हौं और कव-हूँ तेरी आग्या-ते बाहर नाए चलयौ । पर ते-ने कव-हूँ मोए एक उन्ना-हूँ नाए दियौ कि मै-जँ अपने दोस्तदारन-में खुस-लव्दी करतौ । जब तेरी यह कोरा आयौ जा-ने सिगरी धन राँड़ी-मूँड़नी-में विगार दियौ तब ते-ने वा-के काजे वड़ी जोनार कौनी । तब वा-ने कही वेटा तू तो सदा मेरे ढिंग रह्यौ-है और जो मेरी है सो तेरी है । पर तोए खुसी करनौ उचित है कि तेरी भैया मय्यौ भयौ फिर निअ्यौ-है और खोयौ भयौ पायौ-है ॥

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Am uthyau aur ap'ne bap ke dhore chalyau Wah abhai durai  
*And he arose and his own father of near started He as yet far off even*  
 hau ki wa ke bap ki wae dekhate khem tuis ayau, aur daur kai  
*was that him of father to him seeing presently pity came, and him having*  
 wae chup'tu hnau aur balai piar kinau Beta ne  
*as for him having embraced it was taken and much affection was made The son by*  
 wa se kahi ki kaha mai ne terau au Bhag'wan kau buau  
*him to it was said that father me by of thee and God of great*  
 pap haryu hu au ab aisa nae iahyau ki terau beta  
*sin done is and now such not I remained that thy son*  
 bhai ' Bap ne ap'ne nauk'ian te kahi, chokhe  
*I may be called' The father by his own servants to it was said good*  
 chokhe litta lao tu ye pah'iaau tu va ke hathan me  
*good garments bring and this one cause to wear and this-one of hands on*  
 aguthi tu paman me pan'ha pah'iaau tu ham khaai au magan  
*a ring and feet on shoes cause to wear and we may eat and rejoiced*  
 iahai lah meia chhota mai gayau hu so ab jau hai, tu  
*may remain This my son dead gone was he now alive is and*  
 khoi gayau hau so ab payau hai ' Au wai khusi karan lge  
*lost gone was he now found is' And they merriment to make began*  
 Au wa kau buru chhota khet pai hu Jab bakhar ke dhing  
*And him of elder son field on was When house of near*  
 ayu wa ne gaibe aur nach'be ki abhat suni Tab wa ne  
*he came him by singing and dancing of sound was heard Then him by*  
 nauk'ie bulayau aur wa se puchhi reh kaha hwai rahyau  
*a servant was called, and him from it was enquired 'this what occurring*  
 hai ' To wa ne kahi ki 'terau bhau a ayau hai aur teie  
*is?' Then him by it-was said that 'thy brother come is, and thy*  
 kaha ne bari jonai hai hai, ya kaje ki wae achchhau bhau  
*father by great feast made is this for that as for him safe and sound*  
 dekhau hai Wa ne ris ke mare bhutai janu ni bicharu Tab  
*it seen is Him by anger of from inside to go not it was thought Then*  
 wa ke bap ne wae manayau au wa ne bap se kahi  
*him of father by as for him it was appeased, and him by father to it was said*  
 haai itek dinn se teri tahal karatu haai au ab hu  
*'I so many days from thy service doing am and ever even*  
 teri agya te bahru nae chalyau, pai tai ne kab hu moe  
*thy orders from outside not I went but thee by ever even to me*  
 ch unna hu nae diya ki mai u ap'ne dostdaran me  
*a kid even not was given that I too my own friends among*

khus labdi      l ar'tru      Jab    teru    yrh    chhoia    raru    rn ne  
*meriment    might have made    When    thy    this    son    came    whom by*  
 sig lau    dhan    rāu mū'nī m̃    big-u dīyru    tīb    tū ne    wa ke    kaje  
*all    fortune    harlots etc among    was wasted    then    thee by    him of    for*  
 baru    jon u    kīu'    Tib    wī-ne    kīu    'bīr    tu    to  
*great    feast    was done    Then    him by    it was said    son    thou    verily*  
 sadī    mre    dhīr    rahīru hī    ru    jo    maru hā    so    teru  
*allicays    me of    near    having dicelt at    and    what    mine    is    that    thine*  
 hā    pā    toe    l busī    l rī nī    ucht    hī    lī    tīru bhayā  
*is    but    to thee    meriment    to-male    proper    was    because    thy    brother*  
 mīyru bhayru    phir    jūu    hī ,    au    khoru bhayru    pāru hī '  
*dead    became,    again    alive    is,    and    lost    became,    found    is '*



## OLD BRAJ BHĀKHĀ

I now proceed to give specimens of old literary Braj Bhākha. To those able to read them transliteration and interlinear translation will be unnecessary. I therefore in each case give only the text in the vernacular character and a literal translation. A short extract from the *Sui Sagar* is here given in order to illustrate the Braj Bhākha of the sixteenth century.

[No 2]

INDO-ARYAN FAMILY

CENTRAL GROUP

WESTERN HINDI

BRAJ BHAKHA (SUR DAS)

ब्रज घर घर सब भोजन साजत ।  
 सब की द्वार बधाई वाजत ॥  
 सकट जोरि लै चलि देव बलि ।  
 गोकुल ब्रजवासी सब हिलि मिलि ॥  
 दधि लोनी मधु साजि मिठाई ।  
 कहँ लगि कहँ सबै बहुताई ॥  
 घर घर तें पकवान चलाये ।  
 निकसि गाँव के गोइँडे आये ॥  
 ब्रज वासी तहँ जुरे अपारा ।  
 सिधु समान न वार न पारा ॥  
 पैडे चलन नही कोउ पावत ।  
 सकट चलि सब भोजन आवत ॥  
 सहस सकट चले नद महर के ।  
 अवर सकट कितने घर घर के ॥  
 सूर दास प्रभु महिमा सागर ।  
 गोकुल प्रकटे है हरि नागर ॥

TRANSLATION

[Krishna has persuaded the cowherds of Gokula to abandon the worship of Indra and instead to offer homage to Mount Govardhana. The verses describe how they bring offerings of food to the mountain.]

In every house in Braj are they preparing food and joyful music is being played in the doorway of each. The inhabitants of Gokul and Braj all yoked their carts and

carried off the offerings to the God. Salted tyre did they prepare and sweetmeats of honey. How am I to tell all the exceeding quantity of it. Cates did they despatch from every house as they issued from the village and came to the cultivated land around it. There did the inhabitants form a wondrous collection broad as the shoreless ocean. No one had to go on foot for they travelled in the carts which carried the provisions. From Prince Nanda's house alone went forth a thousand carts so how many others were there of the other houses? Says Sur das the Lord is an Ocean of Majesty and he became manifest in Golul as the youthful Hari.




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<sup>1</sup> Nanda was the elder of the two friends a little sister of Jyotsna who was an incarnation of Vinayaka. The tradition is that the two friends travelled a vast distance by rail and met the Lord at the station. The Lord was seated on a throne and the two friends were standing before him. The Lord said to them, "I am the Lord of the universe and you are my devotees. I have brought you here to see me and to hear my words. I am the Lord of the universe and you are my devotees. I have brought you here to see me and to hear my words." See Mr. J. J. B. R. V. S. 190, 11, Vol. II.

I next give a few of the easier verses of the Sat sai of Bihari as examples of the Braj Bhakha of the seventeenth century

[ No 3 ]

INDO ARYAN FAMILY

CENTRAL GROUP

WESTERN HINDI

BRAJ BHAKHA

(EXTRACTS FROM THE SAT SAI)

(*Bihārī lāl*, c 1650)

वसत ऋतु वर्णन ।

दिस दिस कुसुमित देखिये उपवन बिपिन समाज ।  
मनहु बियोगिनि कौ कियौ सर पजर रितु राज ॥ १ ॥

ग्रीष्म ऋतु वर्णन ।

नाहिन ये पावक प्रबल लुऐ चलति चहुँ पास ।  
मनौ बिरह वसत के ग्रीष्म लेति उसास ॥ २ ॥

समीर वर्णन ।

बुवतु खेद मकरद कन तरु तरु तर विरमाय ।  
आवतु दक्षिन देस तें यक्यौ बटोही बाय ॥ ३ ॥

## TRANSLATION

### 1 THE SPRING

In every quarter appears the array of gardens and of groves in blossom (Each flower is a Cupid's shaft) and it is as though the King of Seasons had built a cage of these arrows (in which to imprison) fair ones distraught by love

### 2 THE HOT SEASON

This is not a mighty conflagration 'Tis the fierce hot winds blowing on every side The summer is as it were heaving hot sighs for the departed spring

### 3 THE BREEZE

From the (sandal scented) south country there comes a wanderer—the breeze He lingers beneath each tree The sweat (upon his brow) is the nectar which (he has gathered from) the flowers on his way

Finally I give an extract from the Raj mātī to illustrate the Braj Bhakha of the early part of the 19th century

[No 4]

## INDO-ARYAN FAMILY.

CENTRAL GROUP.

## WESTERN HINDI

(BIJAJ BHAKHA)

(EXTRACT FROM THE RAJ-NITI)

(Lallū-jī Lāl, 1843)

गोदावरौ नदी-के तीर एक सिमल-कौ रुख । ता-पै सब दिस-की पंछी आय  
विश्राम लेतु-हैं । एक दिन प्रात-ही लघुपतनक नाम काग जाग्यौ । वह एक  
काल-रूप व्याधी-कौ दूर-तें आवतु देखि चिचाय-करि कहनि लाग्यौ आज भोर-ही-  
की बेला अधर्मो दुराचारी-कौ मुख देख्यौ । सो न जानियै कहा होय । ऐसैं  
विचारि लघुपतनक काग छड़ि-गयौ । कह्यौ-है कि—

उतपात-की ठाम पंडित चतुर न रहै ।

मूरख भय सोग बैछ्यौ सहै ॥

इतेक-में व्याधी-नें रुख तरै चाँवर-की कनिका डारि ता-पर जाल पसाख्यौ ।  
तहाँ चिचयीव कपोत कुटुंब समेत उड़त उत आय कढ़्यौ । तिन-में-तें एक पंछी  
देखि बोळ्यौ इन चाँवरनि-कौं हौं चुग्यौ चहतु-हौं । चिचयीव कही अरे या वन  
में चाँवर कछ-तें आये । यह कछु कौतुक है । या-तें ये मो-कौं नीके नाहीं  
लागतु ॥

## TRANSLATION

On the bank of the river Godavari was a silk-cotton tree, on which birds of every  
quarter used to roost. One day, very early in the morning, a crow named Laghu-  
patanaka, awoke and saw a hunter approaching from a distance, like the God of Death  
himself. He screamed out and began to remark (what an unlucky omen it was that)  
the first thing he should see on the dawn of that day was an unscrupulous villainous  
countenance. 'Who knows,' thought he, 'what is going to happen next.' Having  
thus considered, the crow Laghupatanaka flew away. For it is said,—

'A wise man remains not in the place of calamity

'But a fool stays there, and sues fear and sorrow'

In the meantime the hunter scattered grains of husked rice at the foot of the tree  
and over them spread his net. There came flying Chitragriya (the king of the pigeons)  
with his family. One of them said, 'I should like to have a peck at that husked rice.'  
But Chitragriya said, 'hullo, how does husked rice come into this forest?' This is  
something quite out of the way. I therefore don't like the look of it'



## BRAJ BHĀKHĀ OF ALIGARH

To the north east of Muttra lies the district of Aligarh. Here the language is Brāj Bhākhā but it has some prominent local peculiarities or, at least has peculiarities which do not occur in the specimens received from Muttra.

I give two specimens of the Brāj Bhākhā of Aligarh, a version of the Parable of the Prodigal Son, and a Folk-song. The following points may be noted —

**Pronunciation** — There is a tendency of the letter *ṣ* to disappear when it precedes a consonant which is doubled in compensation. Thus *naḥlannu sũ* for *naḥl aṣṣnu sũ* from the servants. This is very common in the Bhādhaurī form of Bundelī. The letter *ṣ* when preceded by a long vowel often becomes *m*. Thus *manaman* for *maṣṣaman* to celebrate *baman*, fifty two, *ṣomat* she (was) weeping. *Ky* is sometimes softened to *cl* as in *cl o* for *ljo* why. *J* before *d* sometimes becomes *d* as in *bled dayau* for *blej dayau* he sent. A final aspirate sibilant consonant is disaspirated as in *lat* for *hath* a hand. In the word *ḥulapl* for *quṣṭ* a bolt consonants have been transposed.

**Declension** — A final short *u* is added to weak nouns even more commonly than in standard Brāj Bhākhā. The *u* is retained in all cases and both numbers. Thus *bap* or *bapu* a father *bapu sũ* (he said) to the father, *ḥḥetannu mē* in the fields *maḥḥannu ḥan* of the servants. In one instance we find the word *ṣaja* used as the accusative dative of *ṣaja* a ling.

The postpositions *ṣe* as in standard Brāj Bhākhā but we have also *nu* (as well as *ne*) for the agent as in *tum nu mīl manī lai* c you have given a feast and *lē* (as well as *lī*) for the accusative dative as in *ḥḥjane lē* to a certain man.

In the **Pronouns**, the accusative dative of *mai* is *moy* or *moe* as in the standard and *mo* : *e* is *me* also. The pronoun of the third person is very peculiar. It is *gu* or *gicā* with an accusative dative *gicā* and an oblique form *gic*. The plural is *gicē* oblique *gum*. With it is connected *gicā* (often written *ḥicā* ६१) there = *icā* *ā*. Thus is *ḥe* accusative dative *ḥe* oblique *ḥa*.

The present of the Verb Substantive is—

Sing	Plur
1 <i>ũ</i>	<i>ē</i>
2 <i>e</i>	<i>au</i>
3 <i>e</i>	<i>ē</i>

No doubt *e* is often pronounced *ci* and *ē* *ai*. The Past Tense masculine is *o* (or *an*), plural *e*. In other words in Aligarh the initial *l* of standard Brāj Bhākhā is dropped.

When the verb substantive is used as an auxiliary with a present participle the two are sometimes joined so as to form one word. Thus *mai tũ* for *mai at iũ* I am dying. *Ḥatu e* is used to mean he is. The conjunctive participle which is *ḥicā* in standard Brāj Bhākhā becomes *lai* in Aligarh. Thus *lai gayau* for *ḥicā gayau* he became.

In all verbs the sign of the conjunctive participle is *lē* not *lai*.

Brāj Bhākhā is reported to be spoken in Aligarh by 992 200 people.

[No 5]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BRAJ BHAKHA

(DISTRICT, ALIGARH)

## SPECIMEN I.

एक जने-कें है बेटा ए । उन-में-तें छोटे-ने बाप-सँ कछौ कि ए बाप मेरी जो बाँटु होतु-ए सो सोय दै-देउ । तब ग्वा-ने मालु उन्हें बाँटि द्यौ । तब छोटी बेटा सवु डक-ठौरौ करि-कें परदेस-कूँ चल्थौ-गयौ और ग्वाँ अपनी सवु मालु गुलछरनु-में उड़ायौ । जब सवु उड़ाय ग्वाय चुक्यौ ग्वा देस-में बड़ी अकालु पयौ । फिरि गु बड़ी कंगालु है-गयौ । तब ग्वा देस-की एक भागिमान-को सहारे-सँ जाय लग्यौ । ग्वा-ने ग्वा-कूँ अपने खेतनु-में सूअर चुगाइवे भेद-दयौ । सूअर जो खात-एँ ग्वा-की छुँछि-सँ पेट भरि-वे-कूँ तय्यार हौ । ग्वाय कोई कछु ना ओ देतु । जब ग्वाय होसु आयौ तब ग्वा-ने कहीं मेरे बापु-कें बहुत-से मजूरनु-कूँ मुकतेरीं रोटीं एँ और में भूखनु मरतूँ । मैं याँ-तें उठि-कें अपने बाप-को जौरेँ जाजगौ और ग्वा-तें कछँगौ कि मैं-ने भगमान-को सामने और तिहारे अगर पापु कछौ-ए और अब में तिहारौ बेटा कहाइवे लायक ना जँ । जैसे और मजूर रहत-एँ तैसे मो-ऊ-ए राखि-लै । ग्वाँ-ते चलि-कें अपने बाप-को जौरेँ आयौ । परि बहुत दूरि-तें-ई ग्वा-को बाप-कूँ लखाय पछौ और तब बाप-कूँ तसुँ आय-गयौ और दौग्यौ और बेटा-की जेट भरि-लई और पुचकायौ । और बेटा-ने बाप-सँ कही कि ए बाप मैं-ने भगमान-को अगर और तिहारे देखत पापु कछौ और अब में तिहारौ बेटा कहाइवे लायक ना जँ । परि बाप-ने अपने नौकनु-सँ कही कि अच्छे अच्छे ओढ़ना लाओ और जाय-पहराओ और छाप जा-के हात-में पहराओ और पनही पायनु-में पहराओ । चलो खाय और चैन करै । काहे-तें कि जि मेरी बेटा मरि गयौ-ओ और फिरि जी-पछौ । खोय गयौ-ओ और पाय-गयौ । और फिरि वे खुसी मनामन लगे ॥

ग्वा खन ग्वा-की बड़ी बेटा खेत-में ओ । जब गु घर-की जौरेँ आयौ तौ ग्वा-ने गाइवौ नाचवौ सुन्यौ । और एक नौकर बुलायौ और पृछी कि याँ का है-रह्यो-ए । ग्वा-ने ग्वा-सँ कही कि तेरी भैया आय-गयौ-ए और तेरे बाप-ने ग्वा-की सहमानी

करी-ए । काहे-तें कि गु भलौ चंगौ आय-गयौ-ए । तब गु बड़ौ रिस भयौ और भीतर न धख्यौ । जा-तें ग्वा-कौ बापु बाहिर निकसि आयौ और ग्वा-कू मनायौ । तब ग्वा-ने अपने बाप-कू ज्वाबु दयौ कि मैं इतने वसंनु-तें तिहारी ठहल कर-रछौ-जँ और न मैं तिहारी बात-तें कब-हूँ बाहिर भयौ । तौ-ज तुम-ने कब-हूँ मोय एकु बकरिया-कौ वच्च-ज न दयौ कि यारनु-में लहरि उड़ावतौ । परि जैसें जि तिहारी वेठा आयौ जा-ने तिहारी सब जमा पूंजी रंङिनु-के संग उड़ाय खाय डारी ग्वा-कौ तुम-नु महमानी करी-ए । ग्वा-ने ग्वा-सूँ कही कि वेठा हमेस तू मेरे-ई जौरें रहतु-ए । जो कछू मो-पे हतु-ए सो तेरौ-ई ए । जि हम-कू चहियति-ई कि हम खुसी मनावते और खुस होते । काहे-तें कि जि तेरौ भैया मरि-गयौ-ओ फिरि जौ-पखौ । और जातु-रछौ-ओ फिरि आय-गयौ ॥

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[No 5]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP

## WESTERN HINDI

BRAJ BHAKHA

DISTRICT, ALIGARH

## SPECIMEN I

## TRANSLITERATION AND TRANSLATION

Eh jane kē dwai beta e Un mē tē chhote ne bap sū  
*A man to two sons were Them in from the younger by the father to*  
 bahyau ki 'e bap, meian jo bātu hotu e so moy  
*it was said that, 'O father my what is becoming is that to me*  
 dai deu ' Tab gwa ne malu unhai bāti dayau Tab  
*give' Then I am by the property to them dividing was given Then*  
 ohhotan beta sabu ik thamanu haru kē pai des kū  
*the younger son all in one place made having a foreign country to*  
 chalyau gayau, ruru gwā ap'nanu sabu malu gul chibarranu mē urayau  
*went away, and there his own all property debauchery in was wasted*  
 Jab sabu uray l hay chul yau gwa des mē barau ahalu paryau  
*When all wasting eating was finished that country in a great famine fell*  
 Phari gu bai au l angalu hai gayau Trib gwa des ke el  
*Again he very poor became Then that country of a*  
 bhaguman ke sahai sū jry lagyan Gwa ne gwa kū  
*rich-man of support by having gone he attached himself Him by him as for*  
 ap'ne khetanu mē sum chugau bhad dyanu Sum jo lhat ē  
*his own fields in sown for feeding it was sent Sown what eating are*  
 gwa ki chhūchhu sū pētū bhaub lū tayjar haru Gway loi  
*that of the husk with the belly filling for ready he was To him anyone*  
 l rchhu na o dētū Jab gway hosu ayau tab gwa ne  
*anything not was giving When to him sense came, then I am by*  
 lahi, more bap lē bahut se majuranu kū mul tūxī lotī c  
*it was said my father to many very servants to abundant loaves are*  
 aurū māi l hūl hanu murtū Māi rīt c utū l c ap ne  
*and I by lunge dying am I therefore arisen having my own*  
 bap l c jaurē jāṅgan aurū gwa tē lahūgau l, 'māi ne Bhag man l  
*father of near will go and I am to I will say that me by God of*  
 sam'ne ruru tihare rgar papu l ryanu c aurū ab māi tiharu buta  
*before and of you in front sin done is and now I your so*

kahaibe layah na ũ Jaise auru majui rahat-ẽ, taise  
*for being called worthy not am As other servants living are, so*  
 mo u e rakhi lai ' ' Gwã tẽ chah kẽ ap'ne bap ke jaurẽ  
*me also keep ' ' There from gone having his own father of , near*

ayau Pari bahut duri tẽ i gwa ke bap kũ lakhay  
*he came But great distance from even his father to being visible*  
 payau Auru tab bap kũ tarsu ay gayau auru dauryau auru  
*he fell And then the father to compassion arrived, and he ran and*  
 beti hi jet bhari lai, auru puch'haryau Auru beta ne bap sũ  
*the son of am was filled, and he was lissed And the son by the father to*

kahi ki e bap maĩ ne Bhag'man ke agai auru tihare  
*it was said that, ' O father, me by God of before and of you*

dekhat papu karyau auru ab maĩ tiharu beta kahaibe  
*in the sight sin was done, and now I your son for being called*  
 layah na ũ ' ' Pari bap ne ap'ne nauhannu sũ kahi ki  
*wor tly not am' But the father by his own servants to it was said that*

achchhe achchhe orh'na laau auru jay pah'raau auru chhap  
*good good clothing bring, and to this one put on, and a ing*

ja ke hat mẽ pah'raau, auru pan'hi pãyanu mẽ pah'raau Chhalau  
*this one of hand on put on and shoes feet on put on Come,*

khã, auru chain karaĩ Kahe tẽ hi j  
*let us eat and rejoicing let us make What from (ie because) that this*

merau beta mari gayau o auru phiri j paryau, khoy gayau o, auru  
*my son having died gone is, and again came to life, lost gone was, and*

pay gayau Auru phiri we lhusi manaman lage  
*found went And again they happiness to celebrate began*

Gwa khan gwa lau barau beta khet-mẽ o Jab gu  
*(At) that time him of the big son the field in was When he*

ghar ke jaurẽ ayau tau gwa ne gaibau nachibau sunyan Auru  
*the house of near came, then him by singing dancing was heard And*

eku nauharu bulayau auru puchhi ki 'yã ka hai rahyau e ?'  
*a servant was called and it was asked that, ' here what happening is ?'*

Gwa ne gwa sũ kahi hi 'terau bhrya ay gayau e, auru tere  
*Him by him to it was said that thy brother arrived is, and tly*

bap ne gwa hi mah'mani kari e, kabe tẽ hi gu bhalau changu  
*father by him of feast made is, because that he well healthy*

ay gayau e Tab gu barau us bhayau auru bhitar na dhasyau  
*arrived is' Then he very angry became and within not he entered*

Ja tẽ gwa lau bapu bahir nikasi ayau auru gwa kũ  
*This from him of the father outside having emerged came and him to*

manayau                      Tab gwa ne ap'ne bap hũ jwabu                      dayau kī  
*it was remonstrated      Then him by his own father to answer was given that*  
 māī it'ne barsanu tē tihari tahal kar rahyau ū aurū na māī  
*'I so many years from you service doing been am, and not I*  
 tihari bat-tē kab hũ bahn bharyau                      Tau u tum ne kab hũ  
*you word from ever outside became Nevertheless you by ever*  
 moy eku bakariya kau bachcha u na dayru kī yaranu mē  
*to-me a she goat of young one even not was given that friends among*  
 lahari uiaw'tau                      Pari jaisē ȳ tihaiu betā ayru  
*pleasure (I) might have aroused But as soon as this your son came,*  
 ja ne tihari sab jama pūjī rindinu le sang way khay  
*wolom by you all collection property harlots of with wasting eating*  
 dari gwa kī tum nu mih'mani lari e                      Gwa ne gwa sū  
*was thrown away him of you by a feast made is' Him by him to*  
 lahi kī betā hams tu mare i jaiuī rihatu e                      Jo  
*it was said that son always thou me of even near living at      At*  
 kachhu mo pī hatu e, so taru e                      Ji ham hũ chahiyati  
*anything me on being is that thing even is This us to is proper verily,*  
 kī ham khusi                      manaw'te                      ruru khus                      hote  
*that we rejoicing should have celebrated and rejoiced should have been*  
 Kaho tē kī ȳ teru bhrya                      mau gayru o                      phū ȳ paryau,  
*Because that this thy brother dead having gone is again came to life,*  
 auu jatu rahyru o                      phū ry gayau'  
*and lost was again arrived'*

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The next specimen from Aligarh is a popular song in four verses. It tells the story of the departure of Nala and his Queen, Damayanti, from his home and kingdom. Nala had been ruined by gambling and lost all that he possessed. The whole tale is one of the most famous in Indian literature.

[ No. 6.]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

### WESTERN HINDI.

BRAJ BHĀKHĀ.

(DISTRICT, ALIGARH.)

### SPECIMEN II.

सोने रूपे-के महल बने राजा नल-के जा-के सुन-पीतरि-के है-गये । औरों  
जौरों खास अन्न सुठी भरि ना रह्यौ । नल-के है गये कौला माटी राख ।  
सोने-की साँकर गै-ज सुन-पीतरि-की है-गई । गवा-ज-तें है-गयौ लोड्ड । रानी  
तौ राजै समभावै बलमा छोड़ौ नगर-कौ मोड्ड । अब रानी राजा दोऊ पंथ  
सिधारैं पसरि-पै ॥ १ ॥

भरि चौमासे सोई दुमेंती जाय चिन्ता व्यापी गैल-की । आभूखन लये  
सम्हारि । खम्भ-खम्भ-सूं मिलति दुमेंती रानी रोमति छाती फारि । नल  
राजा-ने वान सम्हारि । काच महल कोठार कुलफ नल-ने जड़ि-दये तारे । करी  
किल्ले-सूं परनाम । ज्वाला-मुखी लयौ नल-ने खाँड़ौ कोठनु-पै लाल कमान ।  
गोटा फाँसे नल-ने सब धरि लीने फेंट-में ॥ २ ॥

रानी राजा निकरि फेरि दरवाजे-पै आये । करि आधीनि दर्ई परिक्रमा  
जब किल्ले-कूं नल-ने ज्वाव सुनाये । मेरी अमर रहौ खाँड़ कोटु । मेरी तेरी  
बिकुर्यौ है किल्ले दादा जोटु । मेरी तेरी बिकुरनु सुनि किल्ले भैया है-  
चुख्यौ । अब मेरी तेरी हरि-ने बिगारी आनु । तो-में किल्ले बैठि-कें भूँज्यौ  
वामन-गढ़-कौ मैं-ने राखु । आनु उठ्यौ किल्ले दानो तो-तें पानी । जीऊँगौ  
तौ फेरि मिलूँगौ । नईँ आय-गई मेरी काल-की बानी । सुनि किल्ले मेरे  
वीर नल-राजा-के कारने तू मति हजौ दल-गीर । सो भड़क-भड़क नल आँसू  
डारै रोय किल्ले-सूं यों कहै ॥ ३ ॥

रानी-उ रोवै राजा-उ रोवै जा-कौ गढ़ पथरा-कौ गहभख्यौ । सुनि राजा  
मेरी बात । जा दिन तै-ने हँ बनवायौ तै-ने चों न, बनाय-दये मेरे दोऊ हात ।

जा दिन राजा कारीगर बुलवाये और जँचे नीचे तै-ने बुर्ज चिनाये खोदि नीव  
मेरी धरि-दर्द औंड़ी । जब राजा तै-ने पाँय\_न बनवाये । देतौ पाँय बनाय ।  
संग तिहारे चलतौ राजा आधी बिपिता सेतौ बटाय । सो कैसी करूँ हीरा  
नरवर-वारे मेरौ धरु वासुक-ने गहि-ल्यौ ॥ ४ ॥

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[ No 6 ]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

## WESTERN HINDI

BRAJ BHAKHA

DISTRICT ALIGARE

## SPECIMEN II

## TRANSLITERATION AND TRANSLATION

## I

Sone rupe ke mahal bane Raja Nal ke ja ke sun pitari ke  
*Gold silver of palaces were made king Nal of wife of brass of*  
 hai gaye Aurā jaurā khas ann muthi bhari na iahyau Nal ke  
*became There (and) here pits (of) grain a handful not remained Nal of*  
 hai gaye laula mati rakh Sone ki āhai gwa u sun pitari ki hai gai  
*they became cl as coal earth ashes Gold of cl in tl at too brass of became*  
 Gwa u tē hai gayau lohu Rani tau Rajai samjhai,  
*Tl at too from became in on Rani then Raja to males to understand*  
 ' Balma chhorau nagar hau mohu Ab Rani Raja dou panth  
*' Beloved, give up city of affection Low queen ling botl way*  
 mīharai pamari pai  
*go the gate at*

## II

Bhari chaumase son Dumēti jay  
*The entire four months (ie rainy season) slept Damayanti all w/om*  
 chinta byari gail ki ābhukhan lye samhari Khramm khamm sū  
*anxiety pervaded road of Ornaments sle arranged Pillar after pillar with*  
 milati Dumēti Rani romati chhati phari Nal Raja ne ban  
*embracing Damayanti queen weeping bosom sending Nal Raja by arrows*  
 samhare Kach mahal lothai kulaph Nal ne jari daye/ tare  
*were arranged Crystal palace stone louse bolts Nal by were fastened locks*  
 Kari kille sū par'nam Jwala mukhi layau Nal ne khārau  
*Was made the fort to salutations Jwalamukhi was taken Nal by sword*  
 lothanu pai hl laman Gota phāse Nal ne sah dhari  
*shoulders at red bow Counters dice Nal by all having been placed*  
 hne phēt mē.  
*were taken waistband in*

III

Rani Raja nikan phanu dai'baje pai aye Kani  
*Rani Raja having come out again the doorway at came Doing*  
adham dai parikamma jab kille kũ Nal ne jwab  
*supplication, was given perambulation when fort to Nal by answers*  
sunaye 'Merau rmau rahau khaı kotu Merau  
*were caused to be heard 'My everlasting remain moat (and) fort My*  
tariu bichhuryau hai Kille Dada, jotu Merau tariu bichhuranu  
*thy separated is Fort Brother, company My thy separation*  
sunı Kille Bhaiyı harı chul yau Ab meı terı Hari ne bigari  
*hear Fort Brother is completed Now mine thine God by has been undone*  
aju To mĩ Kille baithı lĩ bhũyru biman gahı kru maı ne  
*today Thee in, Fort, having sat was enjoyed fifty two forts of me by*  
ıju Aju uthyau Kille dano to tĩ panı Jıũgru  
*kingdom Today rose, Fort gain thee from water (If) I shall live*  
tau phanu milũgan, naı ıgrı meı kıl kı banı Sunı  
*then again I shall meet, otherwise came my death of words Hear*  
Kille, meı bu ııl Rıjı lĩ kırne tu matı hıyau dıl gu '  
*Fort, my brother, Nal Raja of reason by thou do not become sad*  
So bharak bhırk Nal ĩsu dırai ıoy lılk sũ vō křhai  
*Thus in agitation Nal tears sheds crying fort to thus says*

IV

Ranı u ıowrı Raja u rowrı jı kau grıhu pıthıra kru grıh'bhıryau  
*Ranı too weeps Raja too weeps whose fort stone of melted*  
'Sunı Raja meı bat Ja dın tai ne hũ bın'wayru tai ne  
*'Hear, Raja, my word What day thee by I was caused to be built, thee by*  
chō na bını dıye mere dou hat Ja dın Rıjı kırıgai  
*why not were made my two hands What day King, masons*  
bul'waye auru ũche nıche tı ne buıj chinıye, khodı  
*were summoned, and high low thee by towers were caused out, having dug*  
nıb meı dhari dai aũrı, jab Rıjı tı ne pıy nı  
*foundations my were placed deep then King, thee by feet not*  
ban'waye dıtau pıy banıy Sıng  
*were caused to be made (thou) shouldst have given feet having made With*  
tıue chal'tıu Rıjı ıdhı bıpta ktau  
*of thee (I) would have walled King, half the misfortune (I) would have taken*  
batay So kırı lıarũ hıra Nıı'bai wıre meıau dhıru  
*having shared So how am I to do, jewel Nal bai of my body*  
Basuk ne gahı lıyau '  
*Basuk by is firmly held'*

## FREE TRANSLATION OF THE FOREGOING

1 The gold and silver palaces of King Nala all were turned to brass. There were store houses (pits) on this side and that but not a handful of grain was left. All his substance was reduced to charcoal earth, and ashes. His chains of gold they too changed into brass and brass itself to iron. The Queen thus counsels the King 'For-sake, my lord thy attachment to the city.' Bound for the journey both the King and Queen stand at the threshold.

2 Queen Damayanti who had slept at ease throughout the four months of the rainy season, is now weighed down with anxiety thinking of the journey. She counts her jewels. She gives the parting embrace to each pillar of her home she weeps as if her very heart would break. King Nala arranges his arrows. He closes his crystal palaces, does King Nala and locks the store houses. Saluting the fort King Nala takes up his scimitar Jwala mukhi and hangs the crimson bow over his shoulders, while in his waistband he put his counters and his dice.

3 The King and the Queen then issue forth to the gate. With humble steps the King goes round the fort and addresses it as follows 'Stand firm, for ever ye moat and walls. Although we must part. Listen, O Fort the time has come that we must bid fare well for the Fates have ordained that we must be separated. Seated here in thee I held sway over fifty two other forts but henceforth must I seek my bread elsewhere. I will return if life last, if not death will have summoned me. But O dear brother Fort, feel not thou care on my account' Nala shed hot tears while he thus addressed the fort.

4 The King weeps and weeps the Queen, and the heart of the stony fort melts 'Listen to me, O King when thou didst build me why didst not thou construct for me a pair of hands. Thou didst collect the builders and they made the towers high and low, and laid the foundations deep, but why didst not thou shape a pair of feet for me. Had I feet I would go with ye and share half your troubles. Alas! I am helpless, held fast, O jewel of Narbar, as I am in the grasp of Basuki.'

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The ruling passion of gambling still prevails

\* Basuki supports the earth. The meaning is that the fort cannot accompany the King as it is rooted in the earth.

## BRAJ BHĀKHĀ OF AGRA

Four principal dialects have been reported as spoken in the district of Agra. The town of Agra the head quarters of the district was for many years the capital of the Mughul emperors hence we have here and in the country immediately surrounding it Urdu. In the south of the district on the bank of the Chambal the language is the Bhadauri form of Bundeli. The rest of the district is divided into two nearly equal parts by a line running approximately north and south. To the west of this line in the country touching the district of Muttra and the State of Bhamptan the local officials report the dialect to be Braj Bhākhā to its east in the country bounded by Aligarh Etah and Meerut they call the dialect simply Gāwṛānī or Khurī Boli. As will be seen from the specimens both of these are Braj Bhākhā—the western dialect agreeing with that of Muttra and the eastern closely resembling that of Aligarh.

The following are the language figures for the district of Agra—

Urdu			200 000
Braj Bhākhā	West of District	380 000	
	East of District	217 000	
		<hr/>	47 000
Bhadauri			200 000
Other languages			6 96
			<hr/>
			1 003 796

These figures are based on the census of 1891.

As a specimen of the form of Braj Bhākhā spoken on the west of the district I give the first few lines of the Parable of the Prodigal Son. It will be seen that it is quite the same as the dialect of Muttra.

[ No 7 ]

## INDO-ARYAN FAMILY

## CENTRAL GROUP

## WESTERN HINDI

BRAJ BHAKHA

(WEST OF DISTRICT AGRA)

एक अदिमी के दो पुत हे । उनि में से लौहरे ने बाप ते कही के ऐ काका मेरे बाँट की मालु मोड़ दे दे । तब बा ने मालु बिनि कू बाँटि दियौ । ककुक दिन बीतै लौहरी क्षौरा सबु इकट्ठी करि के दूरि देस कू चली गयो । महाँ बा ने अपनौ मालु कुसग में उडायौ । जब सबु निवटाइ चुक्यौ बा देस में अकालु पखौ । बुह गरीबु होन लाग्यौ । तब बा देस के एकु वडे अदिमी के जहाँ जाइ लग्यौ । बा ने बा कू अपने खेतनि में सुगर चराइवे कू भेज्यौ ॥

## TRANSLITERATION AND TRANSLATION.

Eku adimī laī do put he      Un mī se lauh'ie naī      bap tē  
*A man to two sons were      Them in from the younger by father to*  
 lahi lai ai kalī, mere bāt hau malu mei dai dai' Tab  
*it was said that 'O father, my share of property to me give' Then*  
 ba nī malu hui kū bāti diyu Kachhuk din bitāi  
*him by fortune them to having divided was given      Some days on passing*  
 lauh'iau chihaurī sabu ikatīhau lai laī duri des kū chalyau gayau  
*the younger son all together made having distant land to went away*  
 Māhā ba nai ap'nau malu kusang māi uayau Jab sabu  
*There him by his own property evil company in was wasted away      When all*  
 nib'tai chulyau ba des mī akahu paryau Bui garibu hon  
*completely was finished that country in famine fell      He poor to be*  
 līgyau Tab ba des he eku baie adimī he jahā jū  
*began Then that country of a great man of here having gone*  
 līgyau Ba ne ba kū ap'ne khetan' māi sugr charaibe kū  
*he attached himself Him by him as for his own fields in none feeding for*  
 bhejyau  
*it was sent*

The Brāj Bhāṣā spoken in the east of Agia is almost the same as that of Aligarh. It has all the peculiarities of the dialect of the latter district including the typical pronoun of the third person *gu* or *gwa*.

The only important local peculiarity (which also exists to a less extent elsewhere in the Brāj Bhāṣā tract) is the tendency to drop the *y* in the past participle. Thus *cl'alaṇ* instead of *cl'alyau*. In the specimen we may also notice the following —

An instrumental singular in *am* is *bi* // *am* by hunger and an oblique plural in *enu* as in *lamesenu* /ũ to servants. Note also the frequent use of contractions observed also in other forms of Brāj Kānaujī and Bundeli. Such are *lhataĩ* for *lh t aĩ* are eating, *deto*, for *det o* he was giving and *rialtũ* for *maratũ* I am dying.

The specimen consists of the first few lines of the Parable of the Prodigal Son.

**CENTRAL GROUP.**

БРАЈ ВНАКНА

(EAST OF DISTRICT AGRA)

एक आदिमी कै दो बेटा हे । छोटे बेटा-ने अपने बाप ते कहीं कै अरे ककू मेरे बाँट कौ मालु मो कूँ दै-दै । तब ग्वा-नें मालु गुनि कूँ बाँटि द्यौ । थोड़े दिन पीछे छोटी मौँडा सवु समैति कै दूरि देस कूँ चली गयौ । महॉ ग्वा नें अपनी मालु छोटे सग में उडाय द्यौ । जब सवु निवटाइ चुकौ ग्वा देस में बडौ अकालु परौ । जब गरीब होन लगौ तब ग्वा देस के एक बड़े आदिमी कै जाइ लगौ । ग्वा नें ग्वा कूँ अपने खेतनु में सूगर घेरिबे कूँ खँदौ । ग्वा कौ मज्जी जिह ही कै गुनि छोलिकान ते जिहें सूगर खातें अपनी पेटु भरू जा के मारें कै कोऊ ग्वा कूँ नहीं देतौ । तब होस में आइ कै कहीं कै मेरे बाप कै भौत से कमरेनु कूँ भौत-सी रोटी हैं और में भूखनि मचूँ ॥

## TRANSLITERATION AND TRANSLATION

Ek	adimi	kaĩ	do	beta	he	Chhote	beta	ne	ap'ne	bap	te
<i>A</i>	<i>man</i>	<i>to</i>	<i>two</i>	<i>sons</i>	<i>were</i>	<i>The younger</i>	<i>son</i>	<i>by</i>	<i>his-own</i>	<i>father</i>	<i>to</i>
lahi	kai	are	kakhu	mere	bāt-hau	malu	mo	kũ	dai	dai	Tab
<i>it was said</i>	<i>that</i>	<i>O</i>	<i>father,</i>	<i>my</i>	<i>share of</i>	<i>property</i>	<i>me</i>	<i>to</i>	<i>give</i>	<i>'</i>	<i>Then</i>
gwa	nẽ	malu	guni	kũ	bāti	dayau	Thore	din	puhhe		
<i>him</i>	<i>by</i>	<i>property</i>	<i>them</i>	<i>to</i>	<i>having divided</i>	<i>was given</i>	<i>A few</i>	<i>days</i>	<i>after</i>		
chhotau	maũr	sabu	samaĩti	kaĩ	duri	des	kũ	chalru	gyru		
<i>the younger</i>	<i>son</i>	<i>all</i>	<i>collected</i>	<i>having</i>	<i>a distant</i>	<i>country</i>	<i>to</i>	<i>went</i>	<i>away</i>		
Mahã	gwa	nẽ	ap'nau	malu	lhote	sang	maĩ	uray	dayau		Jab
<i>There</i>	<i>him</i>	<i>by</i>	<i>his own</i>	<i>property</i>	<i>evil</i>	<i>company</i>	<i>in</i>	<i>was squandered</i>	<i>When</i>		
sabu	mib'tai	chukau		gwa	des	maĩ	barau	ahalu	parau		Jab
<i>all</i>	<i>was finished</i>	<i>completely</i>	<i>that</i>	<i>country</i>	<i>in</i>	<i>a great</i>	<i>famine</i>	<i>fell</i>	<i>When</i>		
garib	hon	lagau	trib	gwa	des	he	eh	bare	adimi	kaĩ	jai
<i>poor</i>	<i>to be</i>	<i>he began</i>	<i>then</i>	<i>that</i>	<i>'country of</i>	<i>a</i>	<i>great</i>	<i>man</i>	<i>to</i>	<i>going</i>	
lagau		Gwa	nẽ	gwa	kũ	ap'ne	khetau	maĩ	sugau	gherbe	kũ
<i>he attached</i>	<i>himself</i>	<i>Him</i>	<i>by</i>	<i>him</i>	<i>as for</i>	<i>his own</i>	<i>fields</i>	<i>in</i>	<i>swine</i>	<i>tending</i>	<i>for</i>
lhadyau	Gwa	hi	majji	ph	hi	lai	'guni	chhohikan	te	junhã	sugar
<i>it was sent</i>	<i>Him</i>	<i>of</i>	<i>desire</i>	<i>this</i>	<i>was</i>	<i>that,</i>	<i>'those</i>	<i>husks</i>	<i>with</i>	<i>which</i>	<i>swine</i>

lharĩ ap'nan petu bharũ, ja le maraĩ kai lou gwa kũ  
*eating are my own belly I may fill this of on account t/ at anybody him to*  
 nahı detau Tab hos maĩ aı kaĩ kahi kai maie bap laĩ  
*not giving was T/ en senses in come having it was said t/ at my father to*  
 bhut se kameıenu kũ bhaut sa rota baĩ auu mĩ bhukhanı  
*many very wıers to many very leaves are and I from hunger*  
 mıtũ  
*dying am*

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### BRAJ BHĀKHĀ OF DHOLPUR.

To the south of the district of Agra, and, on the east, separated from Gwalior by the river Chambal, lies the State of Dholpur. Here the language is good Braj Bhākhā. The only local peculiarities which I have noticed are the tendency to omit the letter *y* in the past tenses of verbs (thus, *paraṇ* instead of *paryan*, he fell), and the occasional use of the termination *ani* instead of *an* for the instrumental singular (e.g. *bhāṅkhani*, for *bhāṅkhan*, by hunger). Both of these irregularities also occur in Eastern Agra.

We may also note the word *bhāṅ*, for *wahā*, there.

The number of speakers of Braj Bhākhā in Dholpur is estimated to be 262,325.

A very short specimen of the dialect will suffice.

[No 9]

## INDO ARYAN FAMILY

## CENTRAL GROUP.

## WESTERN HINDI

BRAJ BHAKHA

(DHOLPUR STATE)

एक आदमी के दो मोड़ा हे । उन में ते छोटे मोड़ा नैं बाप ते कही बाप  
जो तेरे पास धन हे ता में ते मेरे बट को बैठे ते मो कौ दै दै । तौ वा के बाप-  
नैं वा कौ बाँटि द्यौ । थोरे दिन पाँके छोटी मोड़ा सवरी धन ब्रकसूतौ  
करि परदेस कौ चलौ गयौ । भौ जाइ कै कछु दिनन में खोटे कर्मन में सगरी  
धन लुटाइ द्यौ । तव वा देस मे बडौ भारी अकाल परौ । अब तौ  
भूखनि मरन लगौ ॥

## TRANSLITERATION AND TRANSLATION.

Ek	ad m l aĩ	do	moĩ	hc	Un m u to	chhĩtc
A certain	man to	two	sons	were	Then from	the younger
moĩ n aĩ	hap tc	l a hĩ	hap	jo	tcrc pĩs	dhm ha
son by	father to	it was said	father	what	of thee near	wealth is
ĩ m aĩ te	mrc bĩ l r u	bĩ hĩ r u	tc	mo l aĩ	ũ dũ	ũ r u w a l c
that is from	my slave of	sits	that	me to	give	Then is
hap n aĩ	w l r u	b aĩ	dayau	Flow	din pĩchĩ r u	chĩhotau
father by	how to dividing	was given	A few	days	after	the younger
moĩ s a bĩ r u	dhm	l sũ r u	l r u	pĩ d e s l aĩ	chĩ r u g r y r u	
son all	wealth	together	having made	foreign country to	went away	
Bhĩ	jai hai	l rchĩu	dĩnan m aĩ	l h oĩ	l r m r u m aĩ	ĩ g r u r u dhm
Here gone	having	some	days in	bad	deeds in	entire wealth
l u t aĩ d i y r u	ũ b	w d e s m aĩ	b a r u b h o r u	ũ l l p r u a u		
was squandered away	Then	that country in	a mighty	famine	fell	
Ab	ũ r u	b hĩũ h m	m a r m	l a g r u		
Now verily	by hunger	to die	he began			

## JĀDŌBĀTĪ

The State of Karauli consists partly of plains country and partly on the north south and east of broken hill country known as the Dang. In the Dang we find a number of broken dialects mixtures of Braj Bhakha and Jaipurī which will be discussed later on (*vide* pp 329 ff). The plains country is inhabited mainly by Rajputs of the Yadava or Jadō tribe. This tribe also extends across the Chambal into the Gwalior State where it occupies the district of Sabalgarh and the north of the district of Shiopur. Over the whole of the tract in which these Yadavas dwell the local dialect is known as Jadobātī. This is good Braj Bhakha purer even than in Dholpur immediately to its north for it preserves the *j* in the past tense. A few lines of the Parable will make this clear.

The only local peculiarities which we may notice are the following —

The word *laṭṭai* 'youngster' is contracted to *lhamau* which is also common in the Dangs and in Jaipurī. *Bīṭṭai* (literally 'in that place') is used to mean 'there'. This too occurs in the Dangs where we have also *bīṭṭā* and *māṭṭā* in the same meaning.

The number of speakers of this Jadobātī form of Braj is reported to be as follows —

Kaṇaul	80 000
Gwalior	60 000
	<hr/>
TOTAL	140 000
	<hr/>

[ No 10 ]

## INDO-ARYAN FAMILY.

CENTRAL GROUP.

## WESTERN HINDI

BRAJ BRAHMA (JADABATI)

(STATES KANAUJ AND GHALIOR)

काज आदमी के दो मोड़ा हे । विन में तेँ ल्हैरे-नेँ अपने बाप तेँ कही बाप  
मों-कों सामों में तेँ अपनो बट दै-चुकौ । और बा नेँ विन कोँ अपनी सामों बाँट-  
दर्ई । और वौत दिनन के पीछेँ ल्हैरी मोड़ा सब जोरि-केँ दूर परदेस में निकर-  
गयो और भैठानी सगरी सामों उडाय दर्ई ॥

## TRANSLITERATION AND TRANSLATION.

Kau	rd'mi kē	do	mōra	he	Win mē tē	lhaue nē	ap'nē
<i>A certain</i>	<i>man to</i>	<i>two</i>	<i>sons</i>	<i>were</i>	<i>Them in from</i>	<i>the younger by</i>	<i>his own</i>
bap tē	kaui	bap	mō lō	sumā mē tē	ap'no	bat	
<i>father to</i>	<i>it was said</i>	<i>'father</i>	<i>me 'o</i>	<i>property in from</i>	<i>you own</i>	<i>share</i>	
da chul au	Au	wa nē	win kē	ap'ni	samē	b'it d u	Aur
<i>give completely</i>	<i>And</i>	<i>him by</i>	<i>them to</i>	<i>his own</i>	<i>property</i>	<i>was divided</i>	<i>And</i>
bat dinan ke	pichit	lhaure	mō i sab	jori kē	dur	pa de mē	
<i>many days of</i>	<i>after</i>	<i>the younger</i>	<i>son all</i>	<i>collected having</i>	<i>for</i>	<i>foreign country in</i>	
nikaṛ gayo,	aur	bhēthani	sagrī	samī	uri dī		
<i>departed</i>	<i>and</i>	<i>there</i>	<i>entire</i>	<i>property</i>	<i>was</i>	<i>casted</i>	

## SIKARWĀRĪ

North of the tract in the State of Gwalior in which Jadobātī is spoken and opposite the State of Dholpur from which it is separated by the river Chambal lies the Gwalior District of Sikarwar which is the country of the Sikarwar Rajputs. Here also a form of Brāj Bhākha is found which is known as Silārwarī. It is not nearly so pure as the Jadobātī to its south or the Brāj Bhālī to its west. Immediately to its east in the rest of the Gwalior State the dialect is Bundelī mainly the Bhādaurī variety. Hence Sikarwarī is much mixed with Bundelī. Jadobātī has been preserved from contamination by that dialect owing to the traditions of the tribe which speaks it whose history centres round Muttra. Silārwarī has had nothing of the sort to preserve it. It is reported to be spoken by 127 000 people. As a specimen I give a portion of the Parable of the Prodigal Son. The following are the local peculiarities. It will be recognised that they are nearly all due to the neighbouring Bundelī.

The termination *o* is everywhere preferred to *ai* and the termination of the past participle is *o* not *yau*. Thus *clai o* he finished *paio* he fell. There is the Bhādaurī love for contraction as in *clatt* for *claiat* grazing, *natt* for *naiat* dying. As in Bhādaurī vowels are apt to change as in *lei* for *lai* having and. So also there is a negative verb substantive as in *nanē* I am not. The past tense of the verb substantive is *lato* or *lo* as in Bundelī. The conjunctive participle is *lai le* not *laiat lai*.

Note also the word for there. It is *blēlōn* or *blāi*. Compare Jadobātī *blēlān* and the Dangi *blīgā* and *mlā*.

The word for I is *lī*. This is here used not only for the nominative but also for the oblique singular as in *lī ē* by me and *lī lo* to me. In standard Hindostani, the reverse is taken place for in it *mai* I is by origin an oblique form.

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

## WESTERN HINDI

BRAJ BHAKHA (SIKARWARI)

(Gwalior State)

किसू मान्स-को दो मोड़ा हते । बिन-में-से लुहरे भैया-ने बाप-से कहीं बाप मेरो बट मोड़ दे-घाल । और वा-ने अपनी जागीर बिन-में बाट-दर्द । और बहुत दिनन बाद लुहरो मोड़ा सगको भेलो-कार-को दूर-को देस-को चल-दियो और भैंठोनी सगरो माल बाहियात-में उड़ाव-दयो । और जब सगरो माल उड़ाव-चुको भैंठोनी बड़ो अकाल पड़ो और वो तगी-में है-गयो । और वा देस-की बस्ती-को एक मान्स-से मिलो । और वा-ने बिस-को सुअरियाँ चराने अपने खेत में पठै-दयो । और भै वा-ने मोथा से जो सुअरियाँ चत्त-ही अपनी पेट भयो । जब वा-को मूड-में लगी तौ सोचो और जी-में कंड़-उठो मेरे बाप-को बहुत-से महीन्दार खूब रोटी खात-हैं और बचाव लेत-हैं और हँ भूखन मत्त-हैं । हँ अपने बाप-को ढिग जाओंगो और कहोंगो हँ-ने राम-जी-की मर्जी-को गैर काम कियो और तेरे सामने कियो और अब तेरो मोड़ा कहलायवे-को लायक नानें । हँ-को अपने महीन्दारन-में राख-ले । और ठाड़ो है-को अपने बाप-को ढिग की चलो ॥

## TRANSLITERATION AND TRANSLATION

Kisu	mans ko	do	mora	hate	Bin mē se	luh're	bhaya-ne
A certain	man of	two	sons	were	Them in from	the younger	brother-by
hip &	lali,	'hip,	maio	bat	moi de ghil'	lui	ba ne
fallen to	it was said	'father,	my	share	to me give	And	him by
ap'ni	jagu	bin mē	bat	du	Aur	braht	diman bid
his own	estate	them in	dividing	was given	And	many	days after
luh'ro	mor	sag ko	bhelo	kai-l e	dur l e	des ko	
the younger	son	all to	together	made having	a far of	country to	
chal dya,	aur	bh'ithoni	sag'ro	mai	wahiyat mē		
took his journey,	and	there	all	property	notions living in		
un'ay-dayo	Aur jab	sag'ro	mai	unay chuko	bh'ithoni	baio	
was squandered	And when	all	property	had been wasted	there	a great	
chal paru	Aur ho	trugi mē	hu gryo,	un	ba	des ki	
famine fell	And he	difficultly in	became,	and	that	country of	

basti ke ek mans se milo      Aur ba ne bis ko suariya charane  
*village of one man to he joined      And him by him to sown to feed*  
 ap'ne khet me pathai dayo      Aur bhai ba ne motha se jo suariya  
*his own field in it was sent      And there he husks with which sown*  
 chatti hi ap'no pet bharyo      Jab ba ke mur me lagi  
*eating were his own belly was filled      When his head in it was applied*  
 tau socho aur jo me keh utho      'mere bap ke bahut se  
*then he thought and heart in he said,      'my father of many very*  
 mahin dar khub roti khat hai      aur bacheb let hai,      aur hu bhukhan  
*servants much bread eating are and saving are and I of hunger*  
 matt ho      Hu ap'ne bap ke dhing jaggo      aur lahogo      'hu ne  
*dying am I my own father of near will go and will say, me by*  
 Ram'ji ki maji ke gair kar      karo aur tere sam'ne karo,  
*God of will of against work was done, and thy in presence was done,*  
 aur ab tero mora kah'lay'ke ke      layak nahe      Hu ko ap'ne  
*and now thy son being called of worthy I am not Me to your-own*  
 mahindasan me rah le ' '      Aur tharo hai ke ap'ne bap ke  
*servants among I keep ' '      And arisen having his own father of*  
 dhing ko chalo  
*near he went*

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## BRAJ BHĀKHĀ OF ETĀH

The District of Etah lies between Aligarh in which the dialect is Braj Bhākhar, and Farukhabad where Kanauri is spoken. The Etah dialect is nearly pure Braj Bhākha. It does not show any of the peculiarities of Aligarh but agrees much more closely with the standard of Muttra. The only local peculiarity is the preference of the termination *o* instead of the Braj Bhākha *au*. Also *y* is dropped in the past participle so that we have forms like *chalo* instead of *chalyau* he went. These are Kanauri peculiarities and are to be expected from the geographical position of the country in which they are found. We may also note the Braj Bhākhar change of *v* to *m* as in *jame* they may take away and the usual tendency to contraction as in *pōcho* for *pahūcho* he arrived *lā* for *la'ā* there and *bā* for *ba'ā* or *wahā* there. Note also the contraction *thakus sa* for *thakur sahib* in which we have the common elision of *s* before another consonant with doubling of the latter. The contraction *sa* for *sahib* is found in widely distant parts of India *eg* both in Kashmir and in Bihar. Note also the Braj Bhākha spelling *hat* for *lath* a hand.

The specimen of the Etah dialect is a folk tale illustrating the stupidity of the men of the Kori, or Hindu weaver caste. In Indian folklore weavers whether Hindus or Musalmans occupy the place of the fool of European story. In the present tale a Kori is taken on forced labour by his Thakur landlord and exhibits the usual desperate silliness of his tribe.



No 12]

## INDO-ARYAN FAMILY.

CENTRAL GROUP.

## WESTERN HINDI

BRAJ BHAKHĀ

(DISTRICT, ETAN)

एकु ठाकुर हो। वा-नें एक कोरिया-कू वेगार-में पकरी और अपनी घुड़िया-के संग वाइ लवाइ-के अपनी सुसरार-कू चली। तव कोरिया-की मैतारी-नें कही कि वेटा जब ठाकुर खुसी हों तव अढ़ाई सेर रुई माँग-लौये। कोरिया ठाकुर-की संग चल-भयो। जब ठाकुर सुसरार-में भीतर गयो कोरिया-कू अपनी घुड़िया थमाय-गयो और जताइ-गयो कि जाइ चोटा न लै-जामें। आधी रात भयें कोरिया सोइ-गयो। घुड़िया चोर लै-गये। धौतायें वा-नें देखो तो घुड़िया न पाई। लगाम लै-के अटरिया-में जा जगौ ठाकुर सोवत-हे पोंचो और कही कि ओ ठाकुर-सा अटलन-खुनखुन तो मो-पै है। हुनहुन का तुम लै-गये-हो। जे सुनि ठाकुर उठि-के दूँड़वे-कू भाजे। कोरिया विन-के संग लगि-लओ। राइ-में एक नदिया परी। ठाकुर-नें कोरिया-कू अपनी तरवार गहाइ-दर्ई और कही कि मेरे संग उतरि-आ। जब बीचों-बीच पोंचो तरवार, मियान-में-तें निकरि-परी। कोरिया-नें कही ओ ठाकुर-सा जा में-सूँ मिगी निकरि-परी और चोकलो मो-पै रहि-गयो। ठाकुर-नें कही कि काँ गिरि-परी। तव वा कोरिया-नें नदिया-में मियान फेंक-के बतायो कि वाँ गिरो-है। मियान-ह्व वह-गयो। जा-पै ठाकुर खूब हँसे। कोरिया-नें हात जोरि-के, कही कि भले ठाकुर अम्मा-नें अढ़ाई सेर रुई माँगी-है।

[No 12]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP

## WESTERN HINDI

BRAJ BHAKHA

(DISTRICT, ELAH)

## TRANSLITERATION AND TRANSLATION.

Lhu thakuru ho Ba nē ek koriya kũ begar mē pak'io,  
*A Thakur was Him by a Kori to forced labour in it was seized,*  
 au ap'ni ghuriya ke sang bai hbai kē ap'ni sus'rai kũ  
*and his own mare of with him taken having his own father in law's house to*  
 chalo Tab koriy ki maitari nē hah ki beti jab  
*he went Then the Kori of mother by it was said that son when*  
 thakuru khusi hō tab arhai sei ru mǎg hye'  
*the Thakur pleased may be (plur) then two and a half seers cotton ask for*  
 Koriya thakuru ke sang chal bhayo Jab thakuru  
*The Kori the Thakur of with departed, When the Thakur*  
 sus'rai mē blutar gao koriya kũ ap'ni ghuriya thamay gao,  
*father in law's house in inside went the Kori to his own mare he entrusted,*  
 aur jatai gao ki jai chotta na la jamē Adhi rat  
*and wanted (him) that this thieves not let take away Half night*  
 bhayē koriya soi gao Ghuriya choi lai gye Dhaunayē  
*on becoming the Kori to sleep went The mare thieves took away At dawn*  
 bi nē dekho to ghuriya na pai Lagam lai kē  
*him by it was seen verily mare not was found The bride taken having*  
 ataiya mē ja jaggai thakuru sowat he pōcho  
*the upper chamber in what place the Thakur sleeping was (plur) he arrived,*  
 aur kahi ki 'o thakur sa atlan khun'khum to mo pai ha,  
*and it was said that O Thakur Sir atlan khun! hun verily me with is,*  
 hun'hun ka tum lai gaye ho? Je suni thakuru  
*hunchun (interrogative) you took away? These having heard the Thakur*  
 uthi kē dhum'be kũ bhaje Koriya bin ke sang lagi lao  
*arisen having searching for an (plur) The Kori him of with accompanied*  
 Rah mē ek nadiya pari Thakuru nē koriya kũ ap'ni tar'bai  
*The road in a river fell The Thakur by the Kori to his own sword*  
 gahai dai aur hah ki 'mere sang utai a' Jab  
*was handed over, and it was said that me of with across come' When*  
 bichō bich pōcho tar'bai myan mē tē nikai pari  
*middle middle he arrived the sword the scabbard in from out fell*

Koriyā-nē      kahī      o      thakur      ja-mē sū      mīngī      nīharī parī,  
*The Kori, by it was said O Thakur-Sir, this in from the kernel out fell*  
 au chok'lo      mo purī      rahī gao      Thakur nē      kahī      hī      'kā  
*and the shell me with remained The Thakur by it was-said that, 'where*  
 gurī parī?'      Tab      ba      loriyā nē      nadiyā mē      mīrīn      phēk kē  
*did it fall? Then that Kori by the river in the scabbard the own having*  
 bṛtayo      hī      'bā      gno hu      Mīyan hu      bah gao  
*it was shown that there it fallen is The scabbard also floated away*  
 Ja parī      thakur      khub      hasī      Koriyā nē      |      hat      jorī kē  
*This on the Thakur much laughed The Kori by hands folded having*  
 kahī      hī      'bhale      thakur      ammi nē      rīhai      sēr      rui  
*it was said that good Thakur mammy by two and a half seers cotton*  
 māgi hai'  
*asked for is*

### FREE TRANSLATION OF THE FOREGOING.

There was a Thakur. He caught a Kori for forced labour and taking him with his mare departed to his wife's home. Then the mother of the Kori said 'O son when the Thakur is in a good humour ask for 2<sup>1</sup> seers of cotton. The Kori departed with the Thakur. When the Thakur went inside his wife's house he entrusted his mare to the Kori and warned him to take care that it was not taken away by thieves. At midnight the Kori slept and some thieves took away the mare. At morning when the mare could not be found the Kori taking the bridle went to the upper room where the Thakur was sleeping and said 'O Thakur Sahib *Atlan Khan-khun*' is with me have you taken away *Hun*?' Hearing this the Thakur got up and ran to search for the mare. The Kori went with him. On the way they came to a stream. The Thakur handed over his sword to the Kori and ordered him to cross over with him. When they had just reached the middle of the stream the sword fell out from its scabbard. Said the Kori 'O Thakur Sahib the kernel has fallen out and only the shell has remained with me.' The Thakur asked where it had fallen out. Then the Kori threw the sheath into the stream and pointed out, there is where it has fallen. The scabbard also flowed away. On this the Thakur laughed heartily. Then the Kori folding his hands said 'Good Thakur my mammy has asked for 2<sup>1</sup> seers of cotton.'

*Atlan Khan-khun* is meant to represent the jangling sound of the bridle and *Hun* is the name of the mare.

<sup>1</sup> The Thakur of course laughed at the stupidity of the Kori but the latter thought he was pleased with him and hence put his petition for the cotton.

### BRAJ BHĀKHĀ OF MAINPURI

Immediately to the south of Etāh lies the District of Mainpurī. The following specimen from that locality shows that the dialect is just the same as that of Etāh. There is the same tendency to use the कलकल termination *o* instead of *au* and to omit the *y* of the past participle. The specimen consists of the first few lines of the Parable of the Prodigal Son. There are several examples of the elision of *r* with doubling of the following consonant. Thus *lāchchu* for *lārochu* expenditure *lād dāo* for *lāro dāo* he made, *manu* for *maran* to die and *matu* for *maratu* dying.

This form of Brāj Bhākhā is spoken over the whole of the district except in the extreme south-west on the banks of the Jamna where we find about 8 000 people employing the Bhādawī form of Bundelī.

[ No 13 ]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BRAJ BHAKHA

(DISTRICT, MAINPURI)

एकु को दो लडिका हे । उन में से छोटे ने वाप से कहीं वाप हो जो हमारो हिस्सा निकरे सो हमें दे देउ । तब वा ने उन को मालु वाँटि द्यो । कछु दिन पीछे छोटे लडिका ने सब मालु इक ठोरो करो और दूर के मुलिक को चलो गयो और हुअन वा ने अपनो मालु बुगी वातन में खच्चु कह्यो । और जब ही वा को सबरो मालु उठि गयो तब-ही हुआँ अकालु परो । और जब ही वह भूँखन मग्न लगे तब ही एकु वा मुलिक को बडे आदमी के ढिग गयो । तब वा-ने वा-को अपने खेतन में सूअर चराइवे-को पठ्यो । और वह चाँहतु ई हो कि सूअर के बचे खुचे कुकलन-से अपनो पेट भरै काहे सो कि वाय कोई कछु देतु नाहीं हो । और जब वा की अकिलि ठिकाने आई वा ने कहीं कि भेरे-ई वाप की हिअन बहुत से मजूरन-को रोटी ही और में भूँखन मत्तु हों ॥

## TRANSLITERATION AND TRANSLATION

El u kē	do	lariḱa	he	Un mē s.	chhotē nē	bap se		
One of	two	sons	were	Them in from	the younger by	the father to		
lari,	bap	ho,	jo	hamro	hissa	nil aru	so	hamrī
it was said	'father	O	what	my	share	may come out	that	to me
de deu'	Tab	wa ne	un lo	malu	bṛti dā	Kichhu	din	
give away'	Then	him by	them to	property	was divided	Some	days	
pichhe	chhote	lariḱa nē	ar	malu	ik thoro	haro,	aur	
afterwards	the younger	son by	all	property	in one place	was-made	and	
dur kē	mulik ho	chalo-garo	am	hura	wa nē	karṇa	maru	
distance of	country to	he went away	and	there	I am by	his own	property	
buri bṛtan mē	kaachhu	had dao	Aur	ar	hī	wa ho	arbro	
evil affairs in	expenditure	was made	And	when even	is	all		
maru	uthi gao,	ar hī	huā	alalu	para	Aur	ar hī	
property	was squandered	then even	there	a famine	fell	And	when even	
wah	bhūkhan	maru lāgo	tab hī	chu	wa	mulik-kē	bura	idmā kē
he	by hunger	to die began	then even	one	that	country of	a great	man of

dhuṅṅ gao Tab wa ne wa ho ap'ne khetan mē suar chāraibe ko  
*near he went Then him by him to his own fields in swine feeding for*  
 pithao Am wah chāhatu i ho kī suar ke bache khuche  
*it was sent And he wishing even was that the swine of superfluous*  
 chhuk'ṇa se ap'no pet bhairu kahu sō kī way  
*hus's by his own belly he may fill why from (i.e. because) that to him*  
 hoī l'ichhu detu nahī ho Am jib wa kī rikhi thikano  
*anyone anything giving not was And when him of sense in correctness*  
 u wa ne l'ihu kī moī i b'p ke huan b'hut o  
*came, him by it was said that my even father of near many very*  
 mājūṛa ho tota hī gur māī bhūkhan mattu hō'  
*ser vants to bread was and I by hunger dying am'*

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### BRAJ BHĀKHĀ OF BAREILLY

North of Budaun lies the district of Bareilly with the district of Pilibhit to its east and the State of Rampur to its west. The dialect of the former is Kanauri (with an admixture of Braj Bhakha) and of the latter Hindostani.

The dialect spoken in Bareilly is good Braj Bhakha. The only local peculiarities which I have noticed are the use of *o* instead of *au* as the termination of strong adjectives and the form *ban* or *ba'au* for 'he'. The verbs *denaū* to give and *lenaū* to take make their past participles *da'ao* and *la'ao* after the Kanauri fashion instead of *dya'u* or *dayau*. We may also note that owing to the fact that Bareilly was long under Musalman domination there is a greater use of Arabic and Persian words than in the Braj Bhakha tract proper.

The population of Bareilly was 1 040 691 in 1891. The languages spoken were (taking corrected figures) divided as follows —

Braj Bhakha (wrongly returned as Rohilkhand)	867 013
Urdu	180 060
Other languages	34 78
<b>TOTAL</b>	<b>1 040 691</b>

The Urdu is spoken principally by Musalmāns by Kayasths and in the towns

[ No 14 ]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

## WESTERN HINDI

BRAJ BHAKHA

(DISTRICT BAREILLY)

एक जने के दुइ लौंछा है । उन-में-से लहुरे ने बाप-से कही कि  
 ए बाप माल में जो मेरा बाँट है वो मोय दे-देव । तब बाप-ने उसै माल  
 बाँट दवो । थोड़े दिन पाछे लहुरो लडका सब माल एकाट्टो कर-के  
 परदेस-को चलो गवो । और हुँआ सब रुपया बाइयात में उडाय-दवो ।  
 जब उस-के टिंग ककु नाँहि रही और उस देस में वडो अक्काल पडो तो वो  
 नगो भूखो और दुखी हुइ के उस देस-के एक भागमान आदमी के घर गवो ॥

## TRANSLITERATION AND TRANSLATION.

Ek	janē	he	dui	lauṛa	he	Un	mē	se	lahurē	ne	bāp	se		
One	man	of	two	sons	were	Them	in	from	the	younger	by	the	father	to
lahi	hi,	'e	bap	mal	mē	jo	meia	bāt	hai	bau	moy			
it	was	said	that	'O	father,	property	in	what	my	share	is	that	to	me
dai	dew'	Tab	bap	ne	usai	mal	bāt	davo						
give	away'	Then	the	father	by	him	to	property	having	divided	was	given		
Thore	din	pachhe	lahuro	lai'ka	sab	mal	ekattho	hai	he					
A	few	days	after	the	younger	son	all	property	in	one	place	made	having	
par	dēs	ko	chalo	gawo	And	there	all	rupees	dissipation	was	squandered			
foreign	land	to	went	away	And	there	all	rupees	dissipation	was	squandered			
Jab	us	ko	dhing	kaohhu	nāhi	raho	aur	us	des	mē	baro			
When	him	of	near	anything	not	remained	and	that	country	in	great			
akhal	paro,	tau	bau	nango	bhūkhō	aur	dukhi	hui	he	us				
famine	fell	then	he	naked	hungry	and	distressed	became	having	that				
des	ke	ek	bhag'man	ad'mi	ke	ghar	gawo							
country	of	one	fortunate	man	of	house	(to)	he	went					



### BRAJ BHĀKHĀ MERGING INTO HINDŌSTĀNĪ

The dialect of the districts of Bulandshahr and Budaun is on the whole good Braj Bhākha but in both localities it is much mixed with the Hindostanī of the upper Doab and of western Rohilkhand. In Bareilly to the north of Budaun this mixture is not apparent although Bareilly and Budāun both show traces of the influence of the Kanaurī spoken to their east. We thus see that Budaun is infected from both directions. The Kanaurī infection consists in the use of *o* instead of *yan* as the termination of past participles as in *ohalo* instead of *clalyan*.

In the Naini Tal Taluqa there is spoken a mongrel mixture of Braj Bhākha Hindostanī and Kanaurī. We thus get the following figures for the districts in which Braj Bhākha merges into Hindostanī —

Bulandshahr	941 000
Budāun	826 500
Naini Tal	199 521
	<hr/>
	1 966 021
	<hr/>

## BRAJ BHĀKHĀ OF BULANDSHAHR.

Bulandshahr is the most northern district of the Doab in which Braj Bhākhā is spoken. Beyond it lies Meerut, of which the language is ordinary Vernacular Hindōstānī. The Braj Bhākhā of Bulandshahr does not vary much from that of Muttra. The main difference is the preference for the termination *ā*, instead of the *au* which is so characteristic of the standard form of the dialect. Even this is probably only a question of spelling and not of pronunciation, for in Muttra, where the *au*-sound undoubtedly exists, it is as often as not represented by *ā*, in writing.

Bulandshahr is separated from Muttra by Aligarh, but we do not find the pronoun of the third person, *gu*, which is so prominent in the latter district.

On the other hand, we sometimes meet with a few instances of borrowing from the Hindōstānī of Meerut,—usually the employment of the termination *ā* instead of *ō* or *au*. Thus, *hamārā* for *hamārō*. These borrowings, as might be expected, occur in the north of the district on the Meerut border.

The Hindōstānī of Meerut is called by those natives of India who live to its east *Pachhāyī*, i.e. the language of the west. The original rough list of the languages of Bulandshahr showed 939,000 people as speaking Pachhāyī, and 2,000 as speaking Braj Bhākhā. The local authorities evidently meant that there 939,000 people used a language differing from Braj Bhākhā. The difference consists, as explained above, in the occasional use of Pachhāyī expressions. The basis of the whole is, however, undoubtedly Braj Bhākhā, so that we are justified in putting the number of speakers of that dialect in Bulandshahr as 941,000, it being remembered that about 2,000, in the south of the district, speak it more purely than elsewhere. This will be evident from the following specimen which consists of the first few lines of the Parable of the Prodigal Son:—

The following are the main peculiarities of the Bulandshahr Braj Bhākhā. The sign of the accusative dative is *hō*, and not *kā*. The accusative plurals of the first two personal pronouns are *hamē* and *tumhē*, and their genitive plurals are *hamārā* and *tumhārā*. The nominative singular of the pronoun of the third person is *vo* or *voā*. The past tense of the auxiliary verb is *hō*, not *hai*, and its masculine plural is *hē* or *hai*. Finite verbs form their present and imperfect tense with a form in *ē*, instead of *atū*. Thus, *ham rohē hai*, I am living; *śār charē-hē*, the pigs were grazing; *pēt bhārē-hē*, he was filling his belly. So, *kōi dē-nāi*, no one was giving. This peculiarity, and also the forms *hamē*, etc. are also found in Meerut.

[ No 15 ]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BRAJ BHAKHĀ

(DISTRICT, BULANDSHAHR.)

एक आदमी-के दो लड़के है । छोटे-ने कहो बापू हमारा हिस्सा हमें दे-दे । उस-ने अपना हिस्सा बा-को बाँट-देओ । छोटी धोरे-ही दिन-में अपनी माल जमा परदेस-को ले-के चलो गयो । वहाँ सब लुंगाड़पने-में वरवाट कियो । जब सब वरवाट कर चुक्यो बा देस-में जवरा अकाल पयो । बा भूखो कंगाल हो-गयो । बा एक कोई-की नौकर हो-गयो । बा-ने सुअरन चुगाने-पे नौकर कर-दियो । जब बा-को कोई-कुछ दे-नाई तो वो जो सूअर चगे-हे खोकटा बा-से पेट भरे-हे ॥

[ No 15 ]

**INDO-ARYAN FAMILY.**

**CENTRAL GROUP.**

## WESTERN HINDI

## TRANSLITERATION AND TRANSLATION

BRAJ BHAKHA

(DISTRICT, BULANDSHAHAR)

Lh	ad'mi	he	do	lar'ke	hai	Ohhote	ne	kahi	bapu		
One	man	of	two	sons	were	The	younger	by	it was said	father	
hamara	hissa	hamẽ	de de'			Us	ne	ap'na	hissa	wa ho	bāt
my	share	to me	give'			Him	by	his own	share	him to	dividing
deo		Ohhote		thore	hi		din	mẽ	ap'no		mai
was given		The younger		a few	very		days in		his own		property
jama		par	des ho			le le		chalo	gayo	Wahã	sab
(having) collected		a foreign	country to			taken having		went away		There	all
lūgar'panc mẽ		bar'bad		karyo		Jab	sab	bar'bad		la	chukho
wickedness in		wasted		was made		When	all	wasting		was completed	
wa	des mẽ	jab'ra	akal	payo		Wi	bhukho	kangil		ho	gayo
that	country in	a great	famine	fell		He	hungry	indigent		became	
Wa	ch	ko	ki	naul ai	ho	gayo		Wa	no	surran	chuganc p
He	one	someone of	servant	became				Him	by	swine	feeding on
naubai		kar	diyo		Jab	wa lo	ko	i	uchh		de nai
servant		he was made		When	him to	any		anything		giving was not,	
to	wo	jo	sur	chac	hi	khoh'it	wa se	pet		bhar	hi
then	he	what	swine	eating were		hairs	that with	belly		filling he was	

### BRAJ BHĀKHĀ (KATHĒRIYĀ) OF BUDAUN

North of Etah across the Ganges lies the district of Budaun, in Rohilkhand. Here also Braj Bhākhā (not Rohilkhandī as originally reported) is spoken. The dialect is locally known as *Kathēriyā* from Katha, the name of Eastern Rohilkhand, although the true Katha county is to the north in the district of Bareilly. North west of Budaun lies the district of Moradabad, the dialect of which is Hindostani, and hence we see traces of the influence of that dialect in Budaun. Such are the use of *thā* (plural *the*), as well as *ho* for 'was', of *us* as well as *ea*, him, and of *lo* for the accusative-dative as well as for the genitive. The only peculiar local form which I have noticed is *tumlo* for *tumhāro*, your. For adjectives and participles, the termination *o* is preferred to *au*.

As a specimen I give a short extract from the Parable of the Prodigal Son. It is in the Persian character, as received from the local officers.

The number of speakers of Kathēriyā in Budaun is reported to be 826,500.

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

## WESTERN HINDI.

BRAJ BHĀKHĀ (KATHĪRIYĀ).

(DISTRICT, BUDAUN)

ایک آدمی کے دوڑکا تھے۔ تائین سے چھوٹے نے اپنے پتا سے کہی کہ  
 پتا تھرے دھن مین جو میرو ہوت ہو وامجکو بانٹ دو۔ وا کے پتانے  
 اوکے بانٹے کا جو تھا واکو دیدیو۔ نیک دن مین واکو چھوٹو پوت سگرو  
 دھن اکٹھو کر کے کمون دور کے دیس کو نکس گئو اور وا دیس مین  
 اپنو سگرو دھن بُرے کامن مین بتا دیو۔ جب وا کے پاس کچھونا  
 بچو وا دیس مین گبھیر اکال پرو کہ وامجکاری ہگیو۔ تو ایک  
 بھاگوان دھنی کی بکھری مین گئو اور وا کے چلین مین نوکر بھئیو۔ دانے  
 یا کو اپنے کھیتن مین سورن چراون کو بھجیو۔ یا کو سی سے اپنو  
 پیٹ اولن جڑن سے ہر لیتو جا کو سور جتا ورکھات ہین۔ جڑن  
 بھی یا کو کوؤ نا دیت ہو۔

[No 16]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

## WESTERN HINDI

## TRANSLITERATION AND TRANSLATION

BRAJ BHAKHĀ (KATHERIYĀ)

(DISTRICT, BUDAUN)

Ek admi ke do lūka the Tī m̃ se chhotā ne apne  
*One man of two sons were Them in from the younger by his own*  
 pitā se lāhi hī pitā tumhīc dhan m̃ jo mero hot ho  
*father to it was said that father you wealth in what mine may be*  
 vī muj(h) hō bāt do Wīc pitā ne usīc bāt hī jo  
*that me to dividing give Him of father by his share of what*  
 thā wa ko de diō Aik dinan m̃ vī hō chhotā put sigro  
*was him to was given away A few days in his younger son entrie*  
 dhīn iktho hūc hāhū dur hī des hō mikas gavo gur  
*wealth together made having some distance of country to out went and*  
 vī des m̃ apno sigro dhīn bucc hīman m̃ bitar diō  
*it at country in his own entrie wealth evil deeds in was squandered*  
 Jāh wa ke pas kichhō nī bichhō vī des m̃ gambhū  
*When him of near anything not remained that country in a secret*  
 alāl prīo hī vī bhīlū hū gavo To cā bhīgavū dhan hī  
*famine fell that he poor became Then a for'unate rich man of*  
 bāl hī m̃ gavo au vī ke chelān m̃ nokū bhīavo Wā ne  
*house in he went and him of dependents in servant became Him by*  
 vī hō apne līctān m̃ suarīn chārīarīn hō bhēj diō Yī  
*him for his own fields in sown feeding for it was sent He*  
 khūsī se apno pet un jaran se bhār leto jī hō  
*happiness with his own belly those roots with would have filled which*  
 surr janīwar khat hē Jārīn bhī ya hō kōu na  
*the sown animals eating were Roots even him to anyone not*  
 det hō  
*giving was*

### THE BHUKSĀ DIALECT OF THE TARĀI

The TARAI parganas of the NARAI Tal district run by the foot of the Kumron Hills along the northern border of the State of Rampur and the districts of Bareilly and Pilibhit. The dialect of Rampur is Hindostani of Bareilly Braj Bhakha and of Pilibhit Kanjuri. The Tarai is inhabited by a number of broken hill tribes such as the Tharus and Bhukars as well as by immigrants from the plains. These have developed a mongrel mixed dialect made up of Hindostani Braj Bhalha and Kanjuri with an infusion of the Kumaoni of the hills. The Tharus and Bhuls have lost their aboriginal languages if they ever had one. The dialect has been returned as Bhulsa from the name of one of these tribes. I class it as a form of Braj Bhakha but it might just as easily appear as a form of Kanjuri. The number of its speakers is reported to be 199 521.

A brief extract from a version of the Parable of the Prodigal Son will suffice as an example of this dialect and well illustrates its mixed character.

In the first sentence we have /a used as a sign of the oblique genitive which comes from Kumaoni. In the next line we have /a as the sign of the direct genitive which is Hindostani. So are /o the sign of the recusative dative and words like *me:a* my and others. On the other hand *he* were is Braj Bhalha while *dao* gave *gao* went are Kanjuri. The only peculiar form which I have noticed is *na:* (beside *ne*) as the sign of the agent case.



[ No 17 ]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

## WESTERN HINDI

BRAJ BHAKHA (MIXED BHUKSA DIALECT)

(TARAI NAINI TAL)

एक फलाने सखस-का दो लौडा हे । छोटे ने अपने वूआ से कहे कि वूआ मेरा जो माल का हिस्सा हे सो दे दो । और उस नाई अपने माल दोनों को बाँट द्यो । थोरे दिन बाद छोटा लौडा अपने माल को बटोर के दूर देस को चलो गयो । और वहाँ जा के अपने माल लुचापन में बरवाद कर द्यो । जब सब खरब हो गयो तब उस देस में बड़ा काल पड़ गयो और खाने को भी तग हो गयो । तब उस देस के एक रहस के घर में सामिल हो गयो । ओर वोह सूअर चुगाने उस-को खेत में भेज द्यो । ओर वोह चाहे कि जो वक्ल सूअर खाते हों वोह कदर भरने को चाहे । किसी ने ना द्यो ॥

## TRANSLITERATION AND TRANSLATION.

Ek	phalane	sakhas ka	do	laūra	he	Chhote ne	ap'ne
A	certain	person of	two	sons	were	The younger by	his own
oua se	kaho	ki	buo	mera	jo	mal ka	hissa hai so
father to	it was said	that	father,	my	what	property of	share is that
de do'	Aur	us nai	ap'ne	mal	donō ho	bāt	dao
give	And	him by	his own	property	both to	divided	was given
Thore	din	bad	chhota	laūna	ap'ne	mal ho	bator ke
A few	days	after	the younger	son	his own	property	collected having
dui	des ko	chalo gao	Aur	bahā	ja ke	ap'ne	mal
a distant	country to	went away	And	there	going	his own	for time
luchapan mē	bar'bad	kar dao	Jab	sab	kharch	ho gao	tab
debauchery in	wasted	was made	When	all	expended	became	then
us	des me	bara	kal	par gao	sur	khane ko	bhi tang
that country is	great	famine	fell	and	food for	even	in want
ho gao	Tab	us	des ke	ek	rahis ke	ghar me	samil
he became	Then	that	country of	one	well to do man of	house in	joined
ho gao	Or	woh	suar	chugane	us ko	lhet me	bhej dao
he became	And	he	swine	to feed	him as for	field in	it was sent away And

woh	obūhō	ki	jō	bakkal	sūr	khātē-hō	woh	ūdar
<i>he</i>	<i>wished</i>	<i>that</i>	<i>what</i>	<i>husks</i>	<i>swine</i>	<i>eating-may-be</i>	<i>those</i>	<i>belly</i>
bhar'nē-kō	chāhō.	Kisi-nē	nā	daō.				
<i>filling-for</i>	<i>he-desired.</i>	<i>Anybody-by</i>	<i>not</i>	<i>it-was-given.</i>				

### BRAJ BHĀKHĀ MERGING INTO RĀJASTHĀNĪ.

To the south of Braj Bhākha lie the Mewatī and Jaipurī dialects of Rājasthānī into both of which it gradually merges. In Gurgaon we see it becoming Mewatī. In the State of Bharatpur we notice the first signs of the influence of Jaipurī, which becomes stronger as we go south until in the Dangs or broken country in the south of that State in Karaulī and in the east of Jaipur we find a number of sub dialects which are grouped together under the name of Dangī. The number of speakers of these intermediate forms of Braj Bhākha are reported to be as follows —

Gurgaon	149 "00
Bharatpur	502 303
Dang dialects	"74 781
	<hr/>
	1 426 784
	<hr/>

## BRAJ BHĀKHĀ OF GURGAON

The district of Gurgaon is under the Government of the Panjab. It has the river Jamna to its east, being separated by it from the district of Aligarh. To its south lie the district of Muttra, and the State of Bharatpur. In Gurgaon there are three principal dialects, viz. Ahirwati and Mewati, which are forms of Rajasthani, and Braj Bhākha, spoken by 149,700 people, in Palwal Tahsil where the district meets Aligarh and Muttra.

The Braj Bhākha spoken in Gurgaon is very fairly pure. It bears slight traces of the influence of the neighbouring Rajasthani. Such are the use of the termination *o* instead of *an*, for adjectives and participles, and the masculine form of the genitive singular (e.g. *bat lo*, not *bat-lan*, of a share), the oblique ending *a*, instead of *e*, and the use of the Rajasthani form of the Present Definite tense, as explained under the head of Brj.

The use of *o* for *an* is also common in the neighbouring State of Bharatpur. The oblique ending is usually *o*, as in good Braj, but now and then we meet *a*, as in *tha*, they were.

The word *jab* is used to mean 'then,' as well as 'when' as in Rajasthani. The imperfect tense is also formed as in that language by adding the past tense of the auxiliary verb to the verbal noun in *e*, as in *chahē ho*, I was, thou wast or he was wishing. The past tense of the auxiliary verb is usually *ho* (plural *hē*) as in Braj Bhākha, but sometimes *tho* (plural *tha*) is borrowed from Rajasthani. The past participle of verbs ends in either *yo* or *o*, as in *lahyo* or *laho*, he had.

An extract from a version of the Parable of the Prodigal Son will be a sufficient specimen.

[ No 18 ]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

## WESTERN HINDI

BRAJ BHAKHĀ

(DISTRICT, GURGAON)

एक आदमी-के है बेटा हे । उन-ते लोहरे-ने बाप-ते कछो कि भाई हमारे बट को हिस्सा बाँट-दीजो । जब तो बा-कूँ बाँट-दियो । थोरे दिन पीछे सब धन ले-के लोहरो लरिका पर-देस-कूँ 'चल-दियो और वह अपने माल खोटी संगत-में उड़ा-दियो । और जब सब खरब कर-चुको तो बा देस-में अकाल पर-गयो और वह माँगन लग्यो । जब फिर वहाँ-के रहस-के जा-लग्यो । तब तो बा लरिका-कूँ सूवर चरावने-के-लिये अपने खेत-में खंदा-दियो । और वह चाहे-हो कि उन छोलकाँ-ते जो सूवर खाँय-था अपना पेट पालन करे क्योंकि उसे कोई ना दे-हो । जब होस-में आ-के कही देखो मेरे बाप-के कितने नोकर हैं और मैं भूखन मरूँ-हूँ । अब मैं अपने बाप-के ढोरे जाऊँगो और बा-ते कहूँगो कि हे बाप मैं-ने तेरा और धनी-को खोट बहूत करो और तेरे लायक मैं बेटा ना हूँ । तुम्हारे जो महिनिती रहे-हैं उन-में सो-कूँ समझ ॥

[No 18]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP

## WESTERN HINDI

BRAJ BHAKHA

(DISTRICT GURGAON)

## TRANSLITERATION AND TRANSLATION.

Ek ad mile dvarī betī he Un te loh're ne bap te  
*A certain man of two sons were Them from the younger by the father to*  
 laliyo hī, bharī hrīmao bat ko hissa bāt dījo'  
*it was said that brother<sup>1</sup> my share of share having divided give'*  
 Jīb to vā kū bāt dīyo Thōe dīn picchhī vī  
*Then indeed him to having divided it was given A few days after all*  
 dhan le hī loh'īo hrīkī prī dī lū chāl dīyo Aur  
*property taken having the younger son a foreign country to went away And*  
 vāh ap'no māl l hōtī sangat mē vā dīyo Aur jīb vī  
*he his own wealth evil company in was squandered And taken all*  
 bhārīch lālī chuko to vā dī mē vī prī grīyo,  
*expenditure was made completely then that country in a famine fell*  
 aur vāh māgrī lāgo Jīb phī vāhā hī vīhī hī  
*and he to beg began Then again there of rich man of (near)*  
 jā lagīo Jīb to vā lālī a kū sunar  
*having gone he engaged himself Then indeed that boy as for some*  
 charām nī hī hīe ap'ne l hēt mē khandī dīyo Aur vāh chāhī hō  
*feeding of for his own field in it was set away And he wishing was*  
 hī un chhōl'ī tī jo sunar l hāj-thī ap'ni pēt prīan  
*that those licks with which some eating were his own belly cheerisling*  
 karī, hī hī use lōī nā dī hō Jab hōs mē  
*he may make, because to him anyone not giving was Then senses in*  
 ā lē hīhō dekhō māl bap hē hīt'ne nokhī hrī,  
*come having it was said, see, my father of how many servants are*  
 aur mē bhukhīn marū hū Ab mē ap'no bap hē dhōī jūgo  
*and I by hunger dying am Now I my own father of near will go*  
 aur vā te lālūgo hī hī bap, mē nī tērī aur Dhīrī hō  
*and him to I will say that O father, me by thy and The Rich One of*  
 khot bahut karī aur tērī layāh mē bētā nā hū Tumhārē jo  
*evil much was done and thee of worthy I son not am You who*  
 mīhīn'tī lālī hrī un mē mō kū samjīh''  
*labourers are them in me (obj) consider''*

<sup>1</sup>Her s imply used as a form of resp ctf l ad'r s to a f tler

God s said to be sātī : Dhānī s c a rcl one from who s store every ore s pro ded

## BRAJ BHĀKHĀ OF BHARATPUR

To the south of the district of Muttra lies the State of Bharatpur. The main language of the State is Braj Bhakha. Only in the north west, on the border of Alwar, is Mewati spoken, and, on the south-west, in the hill country bordering on Kerauli, Dangi. The former is a dialect of Rajasthani, and the latter, a broken mixture of that language and Braj Bhakha. To the west of Bharatpur lies the Rajasthani speaking State of Jaipur. Hence, although the Braj Bhakha of Bharatpur is on the whole fairly pure, it shows traces of the influence of Rajasthani.

The following figures show the estimated number of speakers of the three dialects in Bharatpur —

Braj Bhakha	502 303
Dangi	40 000
Mewati	80 000
TOTAL	622 303

As a specimen of the Braj Bhakha of Bharatpur I give the first few lines of the Parable of the Prodigal Son. The following are the local peculiarities, mostly borrowed from Rajasthani, which differentiate it from the Standard dialect of Muttra.

Instead of the termination *au* for strong adjectives and participles we have *o*. Thus, *dayo*, he gave, *paryo*, he fell. Sometimes, however, we also find *au*, as in *bhalau*, good, *ūchan*, high.<sup>1</sup> There is a strong tendency to nasalise a final vowel, as in *janē lē* to a man, *ap<sup>n</sup>ai dau tai*, (he said) to his father. In some cases this final nasal appears to represent an old neuter gender, as in *ap<sup>n</sup>ō dhan*, his own wealth. The vowels *o* and *u* seem to be interchangeable. Thus the sign of the accusative dative is *lō* or *lū*, and both *bhulhō* and *bhukhū* are used to mean 'by hunger'. Strong nouns in *a* do not change in the oblique form, in this following Rajasthani, thus, *chhōi a nē*, by the son. Sometimes such nouns substantive end in *au* or *o*, not *a*. Thus, the list of words received from Bharatpur gives *mha<sup>u</sup>rau*, a mouth, and *sōnō* (another neuter form), gold. In one case, in the specimen, we have a strong adjective, *chhota*, small, ending in *a* in the nominative, with an oblique form in *e*.

The past tense of the verb substantive is *han*, as in Braj Bhakha. The list of words gives an additional form, *hatau* or *hatyan*. *Hatau* is like the Bundeli and Kanauji *hato*.

In the active verb, the definite present is made as in Rajasthani by conjugating the simple present with the present of the verb substantive. This is sometimes found in the Braj of Muttra, but appears to be universal in Bharatpur. The tense is conjugated as follows —

Sing	Plur
1 <i>mai ā hū</i>	<i>mai ai hai</i>
2 <i>mai ai hai</i>	<i>mai au han</i>
3 <i>mai ai hai</i>	<i>mai ai hai</i>

There are several examples in the specimen.

The only other peculiarity worth noting<sup>2</sup> is the use of *huo*, instead of *bhayan*, he became.

<sup>1</sup> These examples are quoted from a list of words received from Bharatpur but not here printed.

## INDO-ARYAN FAMILY

## CENTRAL GROUP.

## WESTERN HINDI

BRAJ BHAKHA

(STATE BHARATPUR)

एक जनों कों दौ छोरा हे । और बिन मैं तें छोटे छोरा नें अपनैं दाज-तैं कही दाज जी धन में तें जो मेरे बट में आवै सो मो कूँ देउ । और वा नें अपनों धन बिन-कूँ बाँट दियो । और घनें दिन नाँइ बीते छोटा छोरा अपने बट कूँ झकड़ा ले-कैं दूर देस कों छिगिर गयो और वहाँ लुच्चपने-में अपनों धन बिगार दियो । और जब वा-पै तें सब उठ गयो तब वा देस में बड़ो भारी जवाल पखो और वो भूखों मरिवे लग्यो । तब वो चल दियो और वा देस के एक रहवैआ के यहाँ जाइ रह्यो । और वा नें वा कूँ अपने खेतन में सूअर घेरवे पै कर दियो । और जो भुसी सूअर खावै हे वा तें वो अपनों पेट भरनों चाहे हौ । पन कोई आदमी वा कूँ नाँइ देइ । और जब वा कूँ सोच हुआ तब वा नें कही मेरे दाज कें कितने ही आदमी रोटी खाँइ-हैं और बच रहै हैं और मैं भूखूँ मरूँ हँ ।

## TRANSLITERATION AND TRANSLATION.

Ek janē kē do chhora he Aur bin mañ tañ chhote  
*A certain person of two sons were And them in from the younger*  
 chhora nē ap'nañ dau tañ kahi 'dauñ dhan mē tē jo  
*son by his own father to it was said 'father, the property in from what*  
 mere bat mē awai so mo kū den' Aur wa nē ap'nō dhan  
*my share in may come that me to give And him by his own wealth*  
 bin kū bat diyo Aur ghanē din nāñ bite chhota  
*the n to dividing was give And many days not passed the younger*  
 chhora ap'nē bat kū ikattha le kañ dur des kō digar gayo  
*son his own share to together taken having a far country to went away*  
 aur wahā luchh panē mē ap'nō dhan bigar diyo Aur jab  
*and the e rotous living in his own wealth was squandered And whe*  
 wa pai tē sab uth gayo tab wa des-mē baro bhari jawal  
*him near from all had-been wasted the that country in a very great famine*  
 paryo aur wo bhukhō maribe lagyo Tab wo chal diyo aur wa  
*fell and he by hunger to die began Then he went away and that*



des he ek rah'wain-ke yahā jai rahyo Aur wa nē  
*country of one inhabitant-of near having gone remained And him by*  
 wa kũ ap'nē khetan-mē suar gher'be-pai hai diyo Aur jo  
*him as for his own fields in swine tending for it was employed And what*  
 bhusi suar khawai he wa tē wo ap'nō pet bhai'nō chahe-hau  
*chaff swine eating were that-by he his own belly to fill wishing was*  
 Pan koi ad'mi wa kũ nāi dei Aur jab wa kũ soch huo  
*But any man him to not gives And when him to thought became*  
 tab wa nē kahi 'mere dau kē kit'nē hi ad'mi roti  
*then him by it was said, 'my father-of how many verily men bread*  
 khāi hai aur bach rahai hai, aur mai bhukhū marū hū  
*eating are and saved remaining at e, and I of hunger dying am'*

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## THE BROKEN DIALECTS OF THE DĀNGS

The State of Kairāuli lies between the river Chambal and Jūpū. Its physical aspects are thus described in the *Imperial Gazetteer* —

Hills and broken ground characterise almost the whole territory which lies within a tract locally termed the Dang, being the name given to the rugged region which lies above the narrow valley of the Chambal. The principal hills in the State are on the northern border where several ranges run along or parallel to the frontier line forming formidable barriers but there are no lofty peaks the highest being less than 1400 feet above sea level.

Along the valley of the Chambal an irregular and lofty wall of rock separates the lands on the river bank from the uplands of which the southern part of the State consists. From the summits of the passes fine views are often obtainable the rocks standing out in striking contrast to the comparatively rich and undulating plain below, through which winds the glittering river. For some miles the country north of these passes is high and too rocky to be deeply cut by ravines or to be pierced for water and the few inhabitants depend upon tanks and dams but further north the country of the alluvial deposit is deeper level ground becomes more frequent and hills stand out more markedly while in the neighbourhood of the city of Kairāuli the low ground is cut into a labyrinth of ravines.

According to the Census of 1891, the population of Kairāuli was 156,587, divided thus according to language —

Jadōbātī	80 000
Dangī	60 000
Urdu	10 000
Others	6 587
	<hr/> 156 587 <hr/>

Of these Urdu is spoken by the Pathāns and Muhammadans of the State and by the educated portion of the urban population. In the plains country, which is mainly inhabited by Rājputs of the Yādava or Jadō tribe, the language spoken is the Jadōbātī form of Brāj Bhākhā and has been described *ante* (pp 298 and ff). The broken hill country, known as the Dang, is the home of Dangī. The Dang, with its language, extends beyond the limits of Kairāuli State, to the north into Bāyāna Tehsil of Bharatpur in the south of that State, and to the west into Jūpū. In the latter State, besides Dangī proper, we find variations of it, called Dūgar wāṇa Kālmāl and Dangbhāṅg all spoken in the broken country bordering on Kairāuli. The people who speak Dangī are mostly Gujar.

The following are the figures for the various forms of Dangī —

Dangī proper or Kālmāl	
Kairāuli	60 000
Bharatpur	40 000
Jaipur <sup>1</sup>	404 436
	<hr/>
Dūgar wāṇa of Jaipur	504 436
Kālmāl of Jaipur	108 766
Dangbhāṅg of Jaipur	81 216
	80 363
	<hr/>
	TOTAL
	<hr/> 774 781 <hr/>

For Dangī proper, I propose to give specimens of that spoken in Kairāuli and Jaipur. The Dangī of Bharatpur closely resembles that of Jūpū, showing, however, greater

<sup>1</sup> Incl des 21\* 581 speakers of a mixed dialect

affinities with the Braj Bhakha spoken immediately to its north specimens of it are unnecessary. Of the other Jaipur dialects I give specimens only of Dangbhang. The others are intermediate between it and Dangi of Jaipur. I also give a List of Words and Phrases in the Dangi of Karauli and Jaipur and in all the three other dialects of the latter State.

The examination of all the forms of speech current in Jaipur has been greatly facilitated by a book which will be frequently referred to in the following pages — *Specimens of the Dialects spoken in the State of Jeypore* prepared at the instance of His Highness The Maharaja by the Rev G Macalister M A in the year 1898. This admirable work gives a vocabulary, grammars and specimens of all the dialects spoken in the State. It contains many details which cannot find place in the present Survey.

Dangi exhibits Braj Bhakha in the act of shading off into Rajasthani. In the standard dialect of the south of the Braj tract we have indeed noticed the use of a form of the present definite (*laũ laũ* instead of *kar'tu laũ* I am doing) which is borrowed from that language and in the centre of Bhaaratpur other examples of its influence have been pointed out but in both these cases the instances are sporadic. In the Dang dialects on the other hand they are quite common and give a distinct colour to the whole. Dangi in short shows the first signs of idioms which we shall meet more and more frequently as we go west till they arrive at their fullest development in Gujarati. In one notable instance (the impersonal use of the past tense of a transitive verb) we find the Gujarati idiom already established in the Dangi of Jaipur.

As in many rude languages we find idioms preserved which throw light on more abridged forms employed in more civilised speeches. For instance (as in old Gujarati) Dangi clearly forms a dative by putting the genitive into the locative case. Thus *mero* of me makes a locative *meras* which means to me. This explains the origin of the Hindi suffix *ko* (Braj Bhakha *laũ*) which is really the locative of the genitive post-position *la* (Braj Bhal ha *lau*).<sup>1</sup>

We have noticed in the Braj Bhakha of Agharh and of the east of Agra a curious pronoun of the third person *gu* or *gwa*. The corresponding form in Dangi *wa* or *wa* probably indicates the origin of this peculiar form. *IP* *la* is only another form of the familiar *wa*.

In Braj Bhakha nouns form (amongst several methods) their oblique plural in *n* preceded by a short vowel. Thus *glora* a horse *gloran lau* of horses *na:n* a woman *na:n lau* of women. In Rajasthani these end in a nasalised long vowel. Thus *glorā lo* *nuyā lo*. Dangi occupies an intermediate position and exhibits a form older than either from which both are derived. The oblique plural ends in *n* always preceded by a long vowel. Thus *gloran ko* of horses, *na:n lo* of women, *dan* or *dan* a day, *danan-lo* or *danan ko* of days.

In all the Western Hindi dialects the past tense is simply the past participle of the verb without any suffix. We have seen that in Eastern Hindi and Bihari (and other languages of the group) certain suffixes are added to the verb in all its tenses. Thus

<sup>1</sup> *Ko* is derived directly from an old form *laũ* which in its turn represents the Sanskrit *kr̥te*. *Kr̥te* (which in Sanskrit means to) is the locative of *kr̥* *ta* which itself is the origin of the Hindi *ko* meaning of.

(Eastern Hindi) *marā s* he struck. This *s* suffix is, as has been explained, the relic of an enclitic personal pronoun.

We shall see, in dealing with Jirpuri, that this very termination can also be added to words, but here it is recognised as a distinct enclitic word, not as verbal terminations and can be added or not at will. Thus, *gayo* or *gayo s*, he went (it will be noticed that the same peculiarity occurs in Brachpuri Bundeli, *vide post*, p. 185).

This enclitic is common in Dangi, as in *bula s*, she was called.

In Western Hindi the sign of the Agent case is *ne* or *nai*. In Rajasthan and Gujarat this case takes no postposition but *ne* or *nai* is used to indicate the Accusative-dative. In Dangi *nai* is used (in the case of pronouns) for both the Agent and the Accusative-dative. In the first case it is used with the form of the nominative, and in the latter case with the oblique form. Thus, *taĩ nai*, by thee, *to nai*, or *to lāĩ*, to thee. Here we see the postposition in the actual circumstances of the change of its meaning.

In Rajasthan the conjunctive participle may be formed by adding *ar* to the root. Thus, *mar ar*, having struck. In Western Hindi it is formed by adding the suffix *laĩ*, the letter *r* being optionally added at the same time to the root. Thus, *mar laĩ*, or *mar r laĩ*. In Dangi, it is formed by suffixing *laĩ*, or by adding *ar* or *ir*. Thus, *mar laĩ*, *mar ar* or *mar ir*. Here we see the origin of the suffix *ar*. It is formed by the elision of the *l* of *laĩ*, and that this is the fact is proved by the form *mar ir* which is evidently a contraction of the form *mar r laĩ*. This, also incidentally throws light on the Rajasthan genitive in *ro*. The Munari *ghora ro* is by process of reasoning a contraction of *ghor a-kar o*, just as the Bengali *balakē*, of a boy, is a contraction of *balal a kē*.

Owing to the interesting character of these Ding dialects I have appended a special List of Words and Sentences, which illustrates their various forms.

## DĀNGĪ OF KARĀULI

In the State of Karauli Dangi is reported to be spoken by 60 000 people. Here it is a rude Bīāj Bhākhā with a strange vocabulary and various infusions of Jaipurī. Two specimens are given—a portion of the Parable of the Prodigal Son and a letter written in the locality given just as it was put down except that the formal salutation at the commencement has been omitted. The following are the principal divergences from Standard Bīāj Bhākhā which should be noted.

**Pronunciation**—The letter *a* often becomes *i* in an unaccented syllable as in *b hā* a child *sūy* the sun. The letters *e* and *ai* are apparently interchangeable. It is quite common to find the same word spelt with one or other indifferently. Thus *patar* or *pte* he beats. So *o* and *au* are absolutely interchangeable. Thus *maura mōia moia* or even *mu a* a son. So *clalyo* or *clalyau* he went. The letter *l* is sometimes inserted between two vowels as in *sulal* swine. It is sometimes omitted as in *lan* for *alan* to remain. When a vowel precedes a doubled consonant it may be lengthened and one consonant of the doublet omitted. Thus *utar* for *uttar* in answer. In the word *llip* well an initial *l* has become *lh*. Instances of contraction are *blol* or *blaut* for *bahūt* much and *doh* for *do el* one or two.

**Strong nouns** which in Bīāj Bhākhā end in *a* here usually end in *an* or *o*. Thus *glorian* a horse. A few nouns of relationship such as *mañia* a son still end in *a*. The oblique form singular of nouns in *an* (*o*) usually ends in *e* as in *glorie lau* of a horse. The Rajasthan form in *a* is however also common. Thus from *baiyo baiyilū* to the mother. Note that this word ends in *o* although it is feminine. The Nominative Plural usually takes the form *glorie* but occasionally we have *gloria*. The oblique plural usually takes the form *gloran*. The long vowel in the last syllable of the oblique plural is typical of Dangi. Sometimes we have *en* instead of *an* as in *jeg'en lē* to the calves nom sing *jegio*. Nouns like *mañia* have obl sing and nom plur *mañia* and obl plur *mañien*. Nouns ending in consonants have a nom plur in *a* as in *din* a day *dina* days *puril* a father plur *purila*. The oblique plural ends in *an en* or *an* as in *dinan* or *dinen jaien* (*jan* a person) and *puril'an*. Nouns in *i* and *u* preserve the long vowel in the oblique plural. Thus *mel'nati* a servant has *mel'natin* and *parai* a buffalo calf has *parai n*.

The case suffixes are the same as in Bīāj but there are also some irregular forms. Thus for the accusative dative besides *lau lē* and *lū* we have *nē* (properly belonging to the case of the agent). Thus *vin rupaijan nē lai lai* take those rupees. The suffixes of the instrumental ablative are *sū se sō* with the usual variations but very common is *par se* as in *wa par se lai lai* take from him. We have even *par* (properly belonging to the locative) used alone as an ablative in sentences such as *mo par digyan nane jat* it is not gone by me. I cannot go.

Besides the two ordinary genders masculine and feminine there are distinct traces of a neuter which is indicated by the nasalisation of a final *au* or *o*. Thus *panyar* a ill *gayo* the water has dried up *sū lha lal payyō* a famine fell *biolayyō* it was considered (by him) he considered *ap nō pet* his own belly.

The pronoun of the first person is *lū lō mē* or *mai*. The genitives plural of the first and second persons are (1) *lamai au* or *ham'ai au* (2) *ti mai au*, *tum'ai au* or *tuyai au*.

The oblique forms plural are *haman* and *tuman*, respectively. The genitive of *ap*, self is *ap'nau* or *ap' lau*. Is pronominal adverbs note *ghā*, here, *jab* at this time, as well as 'when', *bhā* there.

The verbal irregularities are few in number. There is a negative verb substantive. The only form noted is *nane* which means both 'I am not' and 'he is not'. We have already noted *naue* I am not, in *Sil rrauu* Birj Bhakha.

As in Bhadrū Bundeli, the initial *h* of the verb substantive is often dropped when the verb is used as an auxiliary. Sometimes *y* is inserted. Thus we have, *ropat e*, he sets up, *jat ye* he goes, *dol o*, he was giving, *charat e*, they were grazing. The full form is also used as in *dolat har*, he is walking about.

The definite present generally prefers the Rājasthani principle of conjugating the auxiliary with the simple present, instead of with the present participle.

The past participle neverly always ends in *yau*. Sometimes the *y* is omitted. We have both *chul' yau* and *chul' au* he finished.

Imperative forms of the imperative are *ayō*, come, *dho ghal' yau*, give, *l' yau*, take, and *d' yau* etc.

The following is a list of unusual words which occur in the specimens. Verbs are quoted under their root forms —

*atyan* wear

*asa* a wall niche

*ap'hyā* or *ap'hyā*, agrar

*latthan*, a buffalo

*lilas* a hush

*lual*, a little pen

*glu* to fight

*chalū*, durable

*al'hatta*, good, handsome

*jeg'ō*, a calf

*talal' de*, to wall away

*lala' lala*, evasion

*thak'ō*, dry stalks of barley

*dig*, to walk

*dol* to wander about

*dhāl' le*, to see

*daju* a father

*dho ghal* or *dho de*, to give

*nalh*, to leave behind. In Tripur this means 'to vomit'.

*nyat phus*, straw and chaff, fodder

*panyā*, water

*phital* in way *phital' sujh*, he came to his senses

*phus*, chaff

*batyō* a mother

*har'banu* a woman a wife

*bhāy'ō* a friend

*bha*, a brother

*bhūs*, to bark (like a dog).

*malūk*, handsome, good.

*muk'tau*, much.

*meh'natī*, or *mehantī*, a servant.

*rāhan*, a stove.

*lāgan*, enmity.

*lār*, to throw food before cattle, to tend them.

*lōghā*, grown up.

*lōhyan*, blood.

*hal*, to move (intransitive).

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[ No 20 ]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

## WESTERN HINDI

BRAJ BHAKHA (DANGI)

(STATE, KABULI)

## SPECIMEN I.

कोई आदमी-की दो मोड़ा है । बिन-में-से लहारे मोड़ा-ने दाजू-से कही अरे दाजू बिसुधा-में जो मेरो बट है वाय भों-को बाँट-दे । तब बाप-ने अपनी बिसुधा बाँट दीनी । कछूक धीरे-ई दिनन-में लहैया मोड़ा सब बिसुधा समेटि दूर परदेस-कूँ चलयो-गयो और भाँ गुलाम्यों-से सब दिना खोय-दीए सब बिसुधा लुटाय-दीनी । जब सबे गमाय-चुक्की तब भाँ बड़ो भारी सूखा-काल पयों और वो नगा है बैठ्यो । वो वा देस-में बसिवे-वारे एक कोई-के भाँ रहवे लग्यो । वा-ने वा-कूँ आप-की खेतन-में सूहर चरायवे पठायो । भाँ जा कृकस-कूँ सूहर चरते वा-से अननों पेट भरवो विचायों । वा-कूँ कोई नहीं देतो । जब वाय फिटक सूभी और वा-ने कही के मेरे दाजू-के भाँ भोत मेहनतीन-काँ पेट-से जवर रोटी होय-है और में भूखन मरूँ । जा-से भाँ-से दाजू-के घर जाऊँगो और भाँ वा-से कहूँगो अरे बाप में-ने तेरे अगारी पापे पाप-को धंधो कयौ-है । में तेरो लाड़िलो बजवे-वारो नहीं रख्यो । मीय तू तेरे एक मेहंती-की नाई राखि-ले ॥



[No 20]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP

## WESTERN HINDI

BRAJ BHAKHA (DANGI)

(STATI KARALLI)

## SPECIMEN I.

## TRANSLITERATION AND TRANSLATION

Koi ad'mi ke do moi i he Win mĩ e lharu moi a ne  
*A certain man of two sons were Them in from the-younger son b,*  
 d iju se kahi, ru daju bisudh i mĩ jo mao bñt hu  
*the father to it was said 'O father property in what my share is*  
 was mō ko bñt de' ib hap ne rññi bisudh i bñt dññi  
*that we to divide give' Then the father by his own property was divided*  
 Kachhuk thoi i dññi mē lharu a mora rññi bisudh i samñti  
*Some few even days in the younger son all property having collected*  
 dññi pr des lñ chhññi gññi au bhñ gul mññi e rññi dññi  
*a far foreign country to went away and there debauchery in all days*  
 khor dññi rññi bisudh i hutññi dññi Jññi rññi  
*having wasted all the property was squandered When everything*  
 rññi chul rññi rññi bhññi bññi bhññi sukha lññi prññi rññi vññi  
*wasted was completely then there a great heavy day time fell and the*  
 nanga he bññiññi Wo wa des mññi bññiññi waññi chññi  
*naled having become sat down He that country in dwelled one*  
 koi ke jññi rññiññi rññiññi Wññi wa lññi ip ke kññiññi mññi  
*certain person of near to dwell began Him by him himself of fields in*  
 suññi chññiññi pathavau Bhññi jññi kññiññi kññiññi suññi chññiññi  
*swine to feed it was sent There what hns s the swine eating were*  
 wa se rññiññi pññi bññiññi bññiññi Wññi kññi koi rññiññi  
*that by his own belly to fill it was thought Him to anyone not*  
 det o Jab waññi phññiññi rññiññi waññi waññi  
*giving was At this time to him discrimination became apparent and him by*  
 kahi ke 'mññi daju ke jññi bññiññi mññiññiññi kññiññi pet se  
*it was said' that 'my father of near many servants to belly than*  
 ubai rññiññi hoy hai rññi mññi bññiññiññi mññiññi Jññi e  
*exceeding bread is and I of hunger die This by (ie hence)*  
 jññi se daju ke ghññiññi rññiññiññi rññiññi wa se kññiññiññi  
*here from the father of house (to) I will go and there him to I will say*  
 aie bap mññi ne tere rññiññi prññiññi prññiññi dññiññiññi kññiññiññi  
*O father me by thee of before on my sins of occupation made has been*

Mē	tero	larilo	baṛbe waro	naṛṇi	raṇṇau	Moṇ	ta	tere	al
<i>I</i>	<i>thy</i>	<i>son</i>	<i>one who is called</i>	<i>not</i>	<i>was</i>	<i>Me</i>	<i>thou</i>	<i>thy</i>	<i>one</i>

mehaṇṇi ka    naṇi    al hi le  
*servant of*    *like*    *leep* '

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[ No 21 ]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BRAJ BHAKHA (DANGI)

. (SATE, KARALI)

## SPECIMEN II.

मै सुकते-क दिनन-से तुमन-कों लिख-लिखा हार-चुको कि भाँ डॉग-में  
 ढोर-ढारेन-कूँ न्यार-फूस भी नाने रह्यौ । पान्यौ-पात नदी-में सुखि गयो ।  
 तुमारे मुडा-से कटान-कूँ ठाँठरे लारिवे-की कहत-हो तो ठारा-टूरी करत-है ।  
 मोडा लोठा हो-गयो तो भी हाल-ई जानत बूझत नाने । अब ठुँक-ले भिआ  
 तेरो मुडा जेगरिन-कें लार-लार भी नाने जात-ये । हँ भूसत भूसत धकि मद्यो ।  
 हमन से दिनेन-की दिनेन लागन रोपते । अब हों बाखर-में-से कटि-जाऊंगो ।  
 वो घुरिवे डोलत-है । मै-ने भोत समभाय बुभाय कछौ तो औभूँ जतर  
 नाने देत-ई । कैयो जनेन ने समभायो तव वो भाँ से टरक-देत-है । तै-ने  
 भाँ बैयो भी नै रन दीनी । जब वैरवानी भौपरी-से खिरक-में आवत-ए तव  
 पहरून-कूँ न्यार-फूस डारत्ये । मो-पै तनक भी नाने हल्यौ डिंग्यौ जात-ई ।  
 अब भिआ इन रूपकन-से दिन-उठि लोछ्यौ सुखत-है । अब तू भाँ अईयो ।  
 हों लिखि चुक्यौ । अब हों नाने जानतौ । आ-में-ई तू सब समभा बूझ  
 लीजौ । हों तो वाट निहारतौ निहारतौ आत्यौ हो-चल्यौ । नई-तो धीरे  
 दिनन में हँ आवतौ । अनाज कुठीला-में रन दीजौ । हमन-कों सुकतौ  
 चैय्येगी । और आ-में ते दो मन अनाज भडू-कों घो-घालिजौ । मोय भरनो  
 हो गयौ-हो । सो दोक दिना सें कल है । और ननूआ भायले-से टेर-कें  
 कौवो के राहे पीछे-के आरे-में तीन रुपैया नाखि आयौ-हँ । सो हाट-में-से  
 मलूक चलू अंगरखी और पन्हा और छट्टा कवा ले-के बैया-कूँ फाय-देय ।  
 वो भाँ मिलि भेंट-जायगी । मितौ विसाख सुदी ७ सम्बत १८५६ ॥

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## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

## WESTERN HINDI

BRAJ BHAKHA (DANGI)

(STATE KARNALI)

## SPECIMEN II.

## TRANSLITERATION AND TRANSLATION

Mai muk'te u dinan se tumrī l rī lī h līkha h-r chul rī  
*I many also days from you to writing writing am tired completely*  
 kī jhā dāg mē dhor dhārīn kū nyār phus bhī nane  
*that here the Dang in the cattle herd for straw chaff (i.e. fodder) even not*  
 rahyau Panyū pat nadi mē sul hī gayō Tumārī muiā se kātthan kū  
*was Water stream the river in dried went Your son to buffalo to*  
 thāthī'e lārīhī lī kahrt hō to tārī tūrī l rīrt hī  
*dry stalls of bayā throwing off (word) saying I am then evasion doing he is*  
 Moīa lothā ho gayo to bhī hal ī janat bujhat  
*The boy grown up became nevertheless now even knowing understanding*  
 nanc Ab dhūl l bhīa tūo muiā jē'ien l cī lai lai bhī  
*he is not Now see bottle fly son the calves to tending even*  
 nane jat ye Hī bhusat bhusat thīrī mūyau Haman se  
*is not going is I bailing bailing being weary am dead Me with*  
 dīnī l e dīnīn se līgrī rōpī c Ab hō bāl hī mī c l rīhī rīūgo  
*days of days from empty setting up l e is Now I house in from will go away*  
 Wo ghurībē dōlāt hāī Mī nē bhot sām'jīy bujhat  
*He for fighting wandering is Me by much remonstrating explaining*  
 l rīhyau to rājūhī utī rārī dēt ī Kārīo jancn mē  
*has said still again answer l e is not giving even Several persons by*  
 sām'jīhāyo tab wo bhā se tārīk dēt hī Trī nē hī  
*it was remonstrated then he flies from walling away is Thee by l e*  
 brīo bhī nai rārī dīmī Jīb hīrībānī jhāupī se  
*mother also not to remain was allowed Plēn (my) wife the lūt from*  
 l hīak mī awī c tab puuun l ū nār phus dīrt j c Mō pī  
*the pen in coming is then buffalo calves to fodder giving sl e is Me by*  
 tanāk bhī nanc hīrīrī dīgyrī rīrī Ab bhī mī  
*a little even is not moving walling going even Now brother, these*  
 rup'kan se dīn utī lohyau sūl hīrt hī — Ab tū hī rīo  
*conducts from day arising blood drying up is Now thou l e c please com-*  
 H, lī hī chukyau Ab hō n mē jūn tūrī A mē c  
*I having written finished Now I am not knowing This in from*

tu srb samrjh bujh hjan Hō to bat nihar'tau  
 thou all understand I now please take I indeed the road watching  
 nihar'tau ataru ho ehalyau Nru to thore dinan-mē hū r'wtau  
 watching weary became Otherwise a few days in I shall come  
 Anaj l uthlul m̃ rru dīyau Hamru kafi muk'tau  
 The corn the granary in to remain please allow Me-to much  
 chayy-gau Am r m̃ t do man anaj Jhandu kaū  
 will be necessary And it from two maunds gain Jhandu to  
 dho ghrhru Moy jhar'no ho ggyru hru So duk dina se  
 please give away To me dear no become was That two (or) one days from  
 hal hai Aur Nruua bhay'le se tur k̃ hru hē rahi  
 peace is And Nanua friend to seen having please say that the stove  
 piche hē ru m̃ tū ruparu nikhru rru hū So  
 behind of me in thee rupees having left come I am Therefore  
 hit m̃ se maluk chru lū 'gr' lū rru pruha aur chhritta  
 the market in from handsome lasting shut and shoes and a selected  
 hal ha le lē bhuva k̃ phru dē Wo jhā muh  
 comb taken having the mother to male over She here having joined  
 bhēt jay'gr Miti Baisak h sudi 7 Sambat 1956  
 will meet (me) Date Baisak h bright half 7 Year 1956

### FREE TRANSLATION OF THE FOREGOING

I am weary with writing to you this long time that there is no food for the cattle in this jungle. The very water in the streams has dried up. When I tell your son to give the buffaloes *bagi*, a strike he shuns the work. The boy is now grown up but still he won't understand anything. Look here brother, your son won't even go to feed the calves. I rail and bark at him till I am tired and the only result is that he hates me more and more every day. Now I won't stay in this house any longer. He goes about seeking whom he can fight with. No matter how much I reason with him he won't give me an answer. A number of people have reasoned with him but he just walks away from them. You did not let even my mother stay here and so my wife has to feed the buffalo calves when she goes out from the hut to the cattle pen. I am quite unable to get about myself. Now brother, through these goons on my blood is fairly dying up. Please come here yourself. I have already (before) written to ask you this. Now I don't know anything from this letter you can understand the state of affairs. I am very watching the road for you coming. If you don't I leave this in a few days and go to you.

Let the corn stay in the granary. We'll want a great deal. You may give two maunds of corn to Jhandu. I have been ill with diarrhoea but have been better for the last day or two. Tell my friend Nanua that I have left three rupees in the wall niche behind the stove. I want him to buy with them a handsome durable shut and a pair of shoes and a good comb and to make them over to my mother. She will come here and see me. Dated 7th of the bright half of Baisakh, Sam 1956



singular as well as the nominative plural ends either in *e* as in Braj Bhakha or in *a* as in Jaipur. Nouns in *a* have only the form in *a*. Thus *pota* a grandson accusative *pota kũ* nom plu *pota glori* a horse or horses. The other nouns seem to prefer *e*. Thus from *ial'be walo* (or *waro*) a dweller we have as genitive *ial'be wale lo* and from *janu* oblique *ja ie*. The oblique plural of all these nouns ends in *an* or *en* as in *potan lũ* or *poten lũ* to grandsons.

Masculine nouns ending in a consonant have a nominative plural in *a* as in *dina* days. The oblique plural ends in *an* as *dinan*. Sometimes we have the Braj Bhakha termination *an* as in *nok ian lo* of servants.

Feminine nouns in *e* such as *cllori* a girl have obl sing and nom plu *cllori* and obl plu *cllorin*.

The case suffixes are the following —

Agent	<i>ne</i>
Acc dat	<i>kũ kẽ lai</i>
Obl instr	<i>te tẽ taĩ pa te pa te lai te</i>
Gen	<i>lo obl masc kẽ fem ki</i>
Loc	<i>mẽ in pa mĩ on</i>

The oblique masculine of the genitive is sometimes (as in Jaipur) *k* as in *i des k ek i al'be wale ie dligi e* new inhabitant of that country.

The recursive dative sometimes takes the termination *ya* as in *potiya* to a grandson. There is also as usual an instrumental in *an* as in *bi l an* by hunger.

There are traces of a neuter gender. Thus *sunyũ* it was heard he heard. Strong adjectives which in Braj Bhakha end in *an* in this dialect end in *o* with an oblique masculine in *a* or *e*. Thus *blalo* good oblique *blala blale*.

As regards **Pronouns**, that of the second person has its plural (nominative and oblique) *tam* not *tum* and a genitive plural *tum'o* or *tya'o*. He that is *wa* or *wa* obl sing *wa* nom plu *we* obl plu *un*. An optional form of the acc dat sing is *waya*.

This is *ya* or *e* sing obl *ya* acc dat *vaya* plu nom *ye* obl *in*.

Another word for that is *je* sing obl *ja* acc dat *jaya* plu nom *je* obl *ji* so also *je b* then as well as when.

The Relative pronoun is *je* declined exactly like *je* that.

*Ko* is who? *ka* what? and *kac'hĩ* anything. Hence Dangri is also called *K lac'hĩ ki bolĩ*. *Kan* or *kou* is any. None of these change their bases in declension.

The genitive of *ap* self is *ap lo* or *ap'ro*. The word is sometimes (as in Jaipur) used to mean we. Quite frequently the personal pronouns *mero wa lo* etc are used where according to the rules of Braj Bhakha we should expect *ap'no*.

The **Verb Substantive** is the same as in Braj Bhakha except that one of the forms of the pres is *latti jo* instead of *lutan*. *Hatti jo* is also used as the *present* participle of *laibo* to become. Other forms of this latter verb are *l pi es loũ* I fut *li go* past *l jo* conjunctive participle *lai* (not *luai*) *lan* etc.

The conjugation of the **Active Verb** is on the whole the same as in Braj Bhakha. The definite present follows the Rājsthani principle of conjugating the auxiliary verb with the simple present tense and not with the present participle. The present





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## INDO-ARYAN FAMILY.

CENTRAL GROUP.

## WESTERN HINDI

BRAJ BHAKHA (DANGI)

(STATE JAIPUR)

(Rev G Macalister, M A)

## SPECIMEN I.

एक कों दो बेटा हे । उन में ते ल्होडे बेटा ने वा-के बाप ते कही अरे दाज धन-में मेरो बट है जाय मो कूँ वाँट-दे । जे वा-पै धन हत्थो जे उन कूँ वाँट दीयो । भौत दिना नही हूय ल्होडो बेटा सब-ई लैर भौत दूर परदेस में चल्थो गो । जहाँ जार आप-को सग धन लुच्चापणे-में उडा दीयो । जब वा-ने सग धन उडा-दीयो जब वा देम-में ऐसी भारो जवाल पड्यो अर ज कगाल है-गो । पीछे वा ज देस-का एक रहवेवाले-के ढिँगारे जा रच्चो । ज बाय सुवर चरावे खेत-में खँदातो । जे पातडा सुवर खावै-हे जिन के खायवे-कूँ ज राजी हत्थो । अर काज-ई आदमी बाय नही देंतो । जब वा-कूँ सुरत आई वा-ने कही अरे मेरे बाप के-ई नोकरन-कों निरी रोट्टी अर मैं भूकन मरूँ । मैं उठूँगो अर मेरे बाप-के ढिँगारे जाजंगो अर वा-ते कङ्कंगो दाज मैं-ने सुरग-को पाप कखो अर तेरो पाप कखो । अर अब मैं ऐसो नही रच्चो जे तेरो बेटा कहवाजँ । मो-कूँ तेरो नोकर राख-लै । ज उठिर वा-के बाप-के ढिँगारे आयो । बाप-कूँ वा-कूँ दूर ते आतो-ई देखर दया आय गई । जब बाप दौड्यो जार गले-ते लगा-लीयो अर मट्टी लई वा-की । जब बेटा-ने वा-ते कई अरे दाज मैं-ने सुरग को पाप कखो अर तेरो पाप कखो । अर अब ऐसो मैं नही रच्चो जे तेरो बेटा कहवाजँ । जब बाप-ने आप-की नोकरन-ते कई आछि-ते आछि ओढणा लावो अर वा कूँ पेहरावो । अर वा-के हात-में अँगूठी पेहरावो । अर पाँवन में पणायँ पेहरावो । अर हम खावें पौवें अर चैन करें । क्यों अक ई मेरो बेटा मर-गो हो जे फेर जी आयो । अर खोय गो हो जे पाय-गो । अर वे खुसी हैवे लगे ॥

वा को बडो बेटा हो जे खेत-में हो । जब ज आयो अर जब घर-ते लगतो आयो जब वा ने बजावो गावो अर नचवो मुखूँ । अब वा-ने एक जणू



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## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

## WESTERN HINDI

BRAJ BHAKHA (DANGI)

(STATE JAIPUR)

(Rev G Macalister, M A)

## SPECIMEN I.

## TRANSLITERATION AND TRANSLATION.

Ek hē do beta he Un mī to lhore beta ne  
*A certain one to two sons were Them in from the younger son by*  
 wā le bap te lahi, 'are dū, dhan mī mero bat hai  
*his father to it was said O father wealth in my share is*  
 jaya mo hū bāt de ' Je wā pai dhan battyo je un hū  
*that me to dividing give ' What him with wealth was that them to*  
 bāt diyo Bhaut dina nahī huyē lhoro beta sarī  
*dividing was given Many days not became the younger son entire even*  
 lai bhaut dur prī des-mē chhō go Whā  
*having taken very distant foreign country into went away There*  
 jai ap ho sag dhan lachhā prī mē ura diyo  
*having gone his own all wealth riotous living in was squandered*  
 Jab wā ne sag dhan ura diyo jab wā des mē aro  
*When him by all wealth had been wasted, then that country in such*  
 bharo jawāl paiyo, ai u langal hai go Pichhā wā u  
*great famine fell, and he poor became Afterwards he that*  
 des ka ek rah'be wale he dhīgare ja rahyo U wāya suwar  
*country of one inhabitant of near having gone remained He him swine*  
 chharabe khet mē khādato Je pat'ra suwar khawā he, jin he  
*to feed field in sent What hus's swine eating were, those of*  
 khay'be hū u raji battyo Ar lau ī ad'mī wāya nahī dēto  
*eating for he pleased was And any even man to him not gave*  
 Jab wā hū surat ai wā ne lahi 'are! mere bap le ī  
*When him to understanding came him by it was said O! my father of verily*  
 nok'ran kē mui loti, ar mī bhuk'ra marū Mī uthūgo,  
*servants to plenty bread (is) and I of hunger am dying I will arise*  
 ar mera bap le dhīgare jāūgo ar wā te kahūgo, dau,  
*and my father of near I will go, and him to I will say, father,*

maĩ ne surag ko pap haiyo, ai tero pap haiyo, ar ab maĩ also  
*me by heaven of sin done and thy sin done, and now I such*  
 nahĩ iahyo, je tero beta kah'waũ, mo kũ tero nokar  
*not remained that thy son I may be called, me (acc) thy a servant*  
 rakh lai ' U uthir wale bap ke dhigai ayo Bap kũ  
*leep'' He having arisen his father of near came Father to*  
 wa kũ dur te ato dekhar daya aya gai Jab bap  
*him (acc) distance from on coming just having seen compassion came Then the father*  
 dauyo jar gale te laga liyo, ai matta lu wala  
*an having gone the neck to was applied and kisses were taken him of*  
 Jab beta ne wa te hai 'aie dau maĩ ne surag ko pap  
*Then the son by him to it was said, O father, me by heaven of sin*  
 haiyo ai tero pap haiyo, ar ab also maĩ nahĩ iahyo je tero  
*done and thy sin done and now such I not remained that thy*  
 beta kah'waũ' Jab bap ne ap ke nok'ran te hai  
*son I may be called Then the father by his own servants to it was said*  
 roche te roche orhana lawo u wa kũ peh lawo, u wa ke hat mẽ  
*good from good clothes bring and him to put on and his hand*  
 āguthi peh lawo, ai pāwan mẽ panā peh lawo, ai ham khavẽ  
*a ring put on and feet in shoes put on, and let us eat*  
 pinẽ ai chain karẽ Kyō ah i mẽio beta  
*let us drink and merriment let us make Because that this my son*  
 mai go ho je phei pi ayo, ai khoya-go ho, je paya go  
*dead was who again living came and lost gone was who was found'*  
 Ai we khusi haibe lage  
*And they merry to be began*

Wa ko baro beti ho je khet mẽ ho Jab u ayo, ai  
*His elder son was, who field in was When he came, and*  
 jab ghar te lag'to ayo jab wa ne bajabo gabo ar nach'bo sunvĩ  
*when house to near came, then him by music singing and dancing was heard*  
 Jab wa ne ek janu nok'ran mẽ te bulayo Jab wa te  
*Then him by one person servants from among was called Then him to*  
 puchhi rk 'aj i ka bñt hai?' Jab wa-ne wa te  
*it was asked that today this what thing is'' Then him by him to*  
 hai 'tero bhariya aya go hai, tere bap ne jĩwāye hai  
*it was said 'thy brother come is thy father by a feast has been given,*  
 rk wa ne u iaji baji achhẽ dekh-hyo' U usaya go ja te  
*that him by he safe and sound well was seen' He became angry therefore*  
 bhutai nahĩ gayo Ja te wa ke dau-ne bahar ar u  
*inside not went Therefore his father-by out having come he*

manayo Jab wa ne wa ke bap kũ juwab diyo ak 'dekh  
*was persuaded Then him by his father to reply was given that 'see*  
 itek bar'san te meĩ teri chakrĩ harũ ar maĩ ne kabhũ hĩ teno  
*so many years from I thy service do, and me by ever even thy*  
 kahyo nahĩ icalyo, to u trĩ ne mo kũ ek bak'ra u nahĩ  
*or der not was disobeyed, still thee by me to one goat even not*  
 diyo ak mere bhayalũ le saj maĩ khusi har'to Pan  
*was given so that my friends of with I meiment might make But*  
 tere ya chihora kũ ate ı ja ne turo dhan ber'nin mẽ  
*thy this son to on coming just whom by thy wealth prostitutes in*  
 ura diyo ya le l'he to taĩ ne jĩwāy. Wa ne wa te  
*was wasted him of for indeed thee by a feast is given' Him by him to*  
 hai beta tu to sadāĩ meĩ dhĩgare rahai Je mere  
*it was said 'son thou indeed always my near liest What my*  
 dhĩgare hai, ı teĩ ı hai Khusi hai'bo ar rajı haibo  
*near is that thine verily is Meiment to make and pleased to be*  
 to him lũ chayo ı ho lyõ ak ı turo bhayya mar go  
*indeed us to proper was, because that tis tly brother dead*  
 ho je pherũ jıy ayo, khoya go ho ı pheĩ paya go'  
*was, who again living came lost gone was who again was found'*

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## INDO-ARYAN FAMILY.

CENTRAL GROUP.

## WESTERN HINDI

BRAJ BHAKHA (DANGI)

(STATE, JAIPUR)

(Rev G Macalister, M.A.)

## SPECIMEN II.

एक ठाकर हो । तो वा-कै खायवे-कूँ घर-में कछू हत नहीं हो । तो भटसीदेण वा-ने कही कि भाई चाकरी-कूँ जाजंगो । तो एक सोण-चिड़ैया ही । जा-के सोण लेवे जाय । रोजीना तो ज सोण-चिड़ैया वा कूँ सोण नहीं दे । सोण-चिड़ैया तो चुगेरे-कूँ जाय । और वा-के बच्चान-तें कह जाय बेटा काउ-कूँ सोण मत दे-दीयो । तो ज तो चुकवे-कूँ गई अर पीछे-तै आयो ठाकर । तो सोण-चिड़ैया-के बच्चान-ने वा-कूँ सोण दे-दीयो । तो ठाकर जँट-की काठी खूब कस-अर जँट-पै चँड़-अर चल-दियो । तो पीछे-तै सोण-चिड़ैया आई । वा-ने पृछी बेटाओ काउ-कूँ सोण तो नहीं दियो-नै । तो कै मैया हम-ने तो सोण दे-दीयो । ठाकर आवो करै जा-कूँ । तो सोण-चिड़ैया भवी बूँ-तैं । तो गैल-में ठाकर जा-लियो । तो बूँ नार बैरवानी-को रूप धर-लियो । तो ठाकर-ने पृछी तू कोण । मैं तेरी बैरवानी । तो कै आ एक-ते दो हुये । तो जँट-पै ज वैठा-लई । खटकेन-की दब लगी । तो एक पोखिर भरै ही पाणी-ते । तो वा सोण-चिड़ैया-तें बोल्हो कै मैं खटके कछाजँ । वा-ने कही कै जा कछा । तो वा पोखिर-कै ढंगारे खटके करवे गयो । तो खटको कर-केन सीसो लेर छलटो बगद्यो- । तो पोखिर-की पाड़-में स्याँप मेंड़का माँजँ लपकै । तो वा-ने कही कै या-को न्यो या अजॉय ले । तो वा-ने चकू-तें काठ माँस आपणी जाँग-में-ते और वा स्याँप-कूँ फेकवो कछो । तो स्याँप खूब धाप-गो । तो आप-ई उठर चल्हो-गो । तो ज नार पोखो जँट-कै ढंगारे । तो लोईन-ते वा-की जाँग भीज रही । तो सोण-चिड़ैया-ने देखी । कही का हुयो । तो वा-ने कही कै एक मेंड़का-कूँ स्याँप खावै-हो । जा-तें मैं-ने मेरी जाँग-को माँस राड़ो काठ-काठ-कैं । भटसीदेण सोण-चिड़ैया-ने हात फेर दियो । तो ऐसी-की ऐसी जाँग है-गई । तो चँड़ जँट-पै दोनू चले । तो वा मेंड़का-ने सोसी कै तू वा-कूँ आड़ो काव आवैगो तो होय न होय । अब-ई चलो । तो भटसीदेण बूँ-तैं चल दियो ॥

[No 23]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

## WESTERN HINDI

BRAJ BHASKHA (DANGI)

(STATE JAIPUR)

(Rev G Macalister, M A)

## SPECIMEN II

## TRANSLITERATION AND TRANSLATION.

Ek Thakari ho To wala khar'be kũ ghar me kachhu  
 One Thakari there was Then him to to eat house in anyting  
 hat nahĩ ho To jhat'sidan wa ne kharĩ hi 'bhai  
 even not was Then immediately him by it was said that brother,  
 chak'ri kũ jũgo' To ci son churaya hi, ja ke son  
 service for I will go' Then one omen bnd there was, wose omen  
 lebe jara Rojari to u son churaya wa kũ son nahĩ  
 to tale he goes Every day indeed that omen bnd him to omen not  
 de Son churaya to chugac kũ jara, war wa-ke barchhan te  
 gives The omen bnd then pickng food for goes and her young ones to  
 khar jara beti, l u kũ son mat de diyo' To u to  
 saying goes, sons, any one to omen do not give' Then she on her part  
 chuk'be kũ gra ar piche tai ayo Thakar To son churaya ke  
 feeding for went, and behind from came the Thakari Then the omen bnd of  
 barchhan ne wa kũ son dari diyo To Thakar ut hi kathi  
 young ones by him to omen was given Then the Thakari camel of saddle  
 khub has ar ut pai chār ri chār diyo To piche tai  
 tightly tied having camel on mounted having set off Then behind from  
 son churaya ai Wa ne puchhi 'beti kau kũ son to nahĩ  
 the omen bnd came She asked, 'children any one to omen indeed not  
 diyo hai? To kar marya ham ne to son dai diyo  
 given is?' Then it was said 'O mother, us by indeed omen was given  
 Thakari abo laari jĩ kũ To son churaya bhari wā tāt,  
 The Thakari coming does, him to Then the omen bnd is an there from,  
 to gal me Thakari jĩ hyo To wā jār  
 then the way in the Thakari was overtaken Then there having gone  
 bair'banĩ ho rup dhai hyo To Thakari ne puchhi 'tu  
 a woman of from was assumed Then the Thakari by it was asked, 'thou  
 kon?' mā teri bair'banĩ To hi, a ek te do huye'  
 who? I thy wife' Then it was said, come, one from two became'

To unt pai u baitha lai Khat'ken ki dab lagi, to  
 Then camel on she was caused to sit Nature's call of necessity was felt, then  
 ek pokhu bhari hi pani te To wa son churaya tẽ bolyo lai  
 one tank full was water with Then he the omen bird to spole that,  
 'maĩ khat'he bary aũ' Wa ne kahı kai ja  
 'I a call of nature having done come' Her by it was said that go,  
 hary a' To wa pokhu lai dhagare khat'he kar'be gıyo  
 having done come' Then he tank of near call of nature for doing went  
 To khat'ko hı kain sisu ler ulto bıg'dyo To  
 Then call of nature done having water having taken back he returned Then  
 pokhu hi pai mẽ syāp maĩr'ka mǎũ lap'kai To wa ne kahı  
 the tank of bank on a serpent a frog at darted Then him by it was said  
 kai 'ya ho jyo ja rjāy le To wa ne chı lı tẽ  
 that 'this of life this one untimely tales Then him by pen knife with  
 kat mās ap'ni jāg mē tı aur wa syāp kũ phak'bo lı ryo  
 having cut flesh his own thigh in from, and that serpent to throwing was done  
 To syāp khub dhap go lo ap ı utbai chalyo go  
 Then the serpent much satisfied went Then himself having arisen went away  
 To u jai pōchhyo ūt lı dhāgı rı To lom te vı kı  
 Then he having gone arrived the camel of near Then blood with his  
 jāg bhı rı To son churaya ne dekhi kahı ka hıyo ?  
 thigh wetted was Then the omen bird by it was seen it was said 'what became ?  
 lo wa ne kahı lai ek maĩr'kı kũ syāp khaı rı ho,  
 Then him by it was said that one frog to a serpent eating was,  
 jı tẽ maĩ ne mı jāg kı mās rı ryo kıt kat lı aĩ' Jırt'ıden  
 therefore me by my thigh of flesh was thrown cut cut having At once  
 son churaya ne hat phı d yo To aı lı rı jāg hı rı gı  
 the omen bird by hand was passed on Then such of such the thigh became  
 To chār ūt pai donjũ chalc To vı maĩr'kı ne  
 Then mounting the camel on both set off Then that frog by  
 sosı kai 'tu vı kũ aıo l ab awıgo to hoıa  
 it was thought said, 'thou him to serviceable when will come then it may be  
 na hoyı, ab ı chalo' lo jırt'ıden whā rı chı rıyo  
 not it may be, now even go' Then at once there from he started

### FREE TRANSLATION OF THE FOREGOING

There was a Thakur who had nothing to eat in his house so he said to himself,  
 'brother, I'm going to look for service. There was also a bird of omen, and the  
 Thakur went to her to get an omen, but though he went every day she never gave him  
 one. One day she went out to pick up some food, and before she started she told her



children on no account to give an omen to any one. While she was away the Thakur came as usual and the chicks gave him the look for indication so he saddled his camel mounted and set off.

Back came the omen bird. My children are you sure you gave no one an omen? Indeed we did mother. We gave it to the Thakur who comes every day.

Up flew the omen bird and overtook the Thakur on his way. She assumed the form of a woman. Who are you? said he. I'm your wife. Come along one has become two. So he took her up on his camel. They came to a tank full of water and he was compelled to descend for a certain purpose. I'll be back in a moment said he. All right said she. On the bank of the tank he saw a snake pursuing a frog.

It's a shame to let the poor thing be killed said he. So he took out his penknife and cut bits of flesh out of his thigh with which he fed the snake till it could eat no more. Then he got up and went back to the camel. His thigh was all bloody. What's happened? said the omen bird. A snake was going to eat a frog so I threw it lumps of flesh from my thigh instead.

Straightway the omen bird passed her hand over the wound and it healed up as it was before. Then they got up on the camel and went on their way.

But the frog said to himself some day or other you may be of use to him. Go at once. So he started off at once.

[This is the end of the extract. The entire story which is a long one will be found on pp. 82 and ff. of Mr. Macalister's book. The frog takes the form of a barber and overtakes the Thakur. The three then go on. The snake out of gratitude for his good meal also joins the company as a Brahman. The four settle in a city where the omen bird gets the Thakur in service under the king on a salary of a *lakh* of rupees. The king's barber persuades the king to set the Thakur three apparently impossible tasks (to get a snake's jewel, to find a ring thrown into a well and to get news of his dead and gone ancestors) all of which the Thakur performs with the aid of the snake, the frog and the omen bird. To carry out the third task the omen bird assumes the form of the Thakur and gets the king to make a huge funeral pyre on which she sits. It is lighted and she flies away in the smoke. She then sends the Thakur to the king with the news that he has come back from the king's ancestors and that they are all well but want a barber. So the king makes another pyre and sets his barber on it to go off to his ancestors. The pyre is lighted. The barber is of course burnt to death and the king and the Thakur live happy ever afterwards.]

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## DĀṆGBHĀṆḠ

In the south east corner of the Jaipur State, on the borders of Kotah and Karauli, and separated from Dangri by Kahmal and the Dangri of Karauli we have Dangbhang

The estimated number of its speakers is 80,363

Dangbhang is more infected with Jaipuri idioms than Dangri. It even exhibits modes of expression which have hitherto been considered to be peculiar to Gurjari. In its grammatical forms the following are the main points in which it differs from Dangri of Jaipur

**Pronunciation**—There is a tendency for *ɛ* to become *a* as in *dan*, a day, *lahho*, written. So *u* becomes *ɛ* in *ɛpyo*, a rupee

The tendency to disaspiration appears to be stronger even than in Dangri. We have cases like *lusi*, pleasure, *bādo* bind, *suko*, dry, *sad* (*sadhu*), a saint, *bhuko* hungry, *ɟib*, a tongue, *lo*, non, *ɽakas* (*ɽakhas*) a fiend. The letter *h* is often transferred to the first letter of a word, as in *mhal* for *mahal*, a palace, *mharaj*, as well as *maharaj*, a great king, *ghado*, for *gadho*, an ass. Similarly *m* is transferred in *lmabo* for *lambo*, long. Disaspiration is as usual, prominent in the conjugation of the roots *ah* remain, and *lah*, say. We have *ɽai has* for *ahat has*, he lives, *ɽayo*, lived, *has*, said, *has*, say (imperative, 2nd sing), and *khūgo* I will say

As a rule strong masculine nouns end in *o*,—not *a*, as in Dangri and Braj Bhakha,—thus, *beto*, not *beta*, a son. The oblique singular of these nouns, and the nominative plural, end in *a*. Thus, *beta lo*, of a son, *beta*, sons. The oblique plural ends in *an*, as in Dangri. In other respects nouns form their oblique forms as in Dangri.

There is no accusative dative in *ya*, like the *potaya* of Dangri. There is a locative in *ā*, as in *mhalā*, in the palace, *sāchyā*, in truth, and in *ai* for nouns and adjectives ending in *o*, as in *mahnai*, in a month, *agai*, in front, before. This last locative is common, and when an adjective (or genitive) agrees with a noun in the locative, it too is put into that case, which is a most interesting survival. Thus we have *ap kē* (not *ap kē*) *mhalā*, in his own palace, *mai ai* (not *mai e*) *agai*, in my front *ɽe* before me, *tumai ai pachhai*, in thy behind, behind thee.

The postpositions are the same as in Dangri, except that the agent has *nai*, instead of *ne*, and that the oblique genitive ends in *ka*, not *le*, as in *ū des ka ɽabala has*, to an inhabitant of that country.

The termination *has* of the dative (which also occurs in Dangri) is here clearly seen to be the locative case of *ko*, the sign of the genitive. In other words, in Dangbhang, a dative may be formed by putting the genitive into the locative, *ɽe* by changing the termination *o* to *ai*. Thus, *ɽabala has*, to an inhabitant, *chayna has mai ai*, there is a desire to me, I have a desire, *do puti ho jayaga te ai*, two sons will become to thee, thou wilt have two sons, *beta hoya apnai*, sons will be to us we (*ɽe* I) shall have sons.

When an adjective or pronoun agrees with a noun, the postposition is sometimes added to both, as in *ū nai ɽaga nai has*, by that by the king it was said, it was said by that king, *ɽabala lai ek lai*, to inhabitant to one, to one (*ɽe* an) inhabitant.

Sometimes the sign of the agent is omitted (as in Jaipuri), as in *ū* (for *ū-nai*) *mai ɽi khū mai*, he beat the sweeper woman.



woman was struck by him, i.e. he struck a woman, in which the verb (*mārī*) agrees in gender with the object (*strī*): (impersonally) *us-nē strī-kō mārā*, by him, with reference to the woman, striking was done, in which the verb (*mārā*), being used impersonally, always remains masculine whatever the gender of the object may be.

In Ḍāṅgbhāṅ, as in Gujarātī, when this impersonal construction is used, the verb is attracted by the gender of the object, and becomes feminine when it is feminine. Thus, *rājā-nai mait'ri-kūṭṭ bulāi*, literally, by the king, with reference to the female-sweeper, she (not 'it') was called, i.e. the king called the female-sweeper. Here, it will be observed, the word *bulāi* agrees in gender with *mait'ri*, although the latter has the sign of the dative, *kūṭṭ*, attached to it.

We may also note the employment of the Jaipuri word *kōṇi* or *kū* . . . . . *nī*, meaning 'not.'

[No 24]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

## WESTERN HINDI

BRAJ BHAKHA (DANGBHANG)

(STATE JAIPUR)

(Rev G Macalister, M A)

## SPECIMEN I.

कोई आदमी कौ दो बेटा हा । उन-में सँ छोटा बेटा नै जँ का वाप सँ  
 कई वाप पूँजी-में-सँ जो मेरी पाँती आवै सो मो कूँ दे । जँ नै जँ की पूँजी  
 उन कूँ बाँट दी । थोड़ा दन पाछे छोटा बेटो सारी पूँजी ले कै दूर परदेस  
 में चली गयो । जहाँ जा कर जँ नै जँ की पूँजी गैर चलाय में उड़ा दी । जँ नै  
 सब पूँजी उड़ा दी । पाछे जँ देस में भोत सो काल पड़ गयो । जद वो  
 काँगाल हो गयो । वो गयो अर जँ देस का रैवाला कै एक कै जा कर रयो । जँ नै  
 जँ कूँ सूर चरावा कूँ खितन पै खँदायो । जो पातड़ा सूर खावै हा जिन सँ वो  
 पेट भरवा कूँ राजी हो । कोई आदमी जँ कूँ काँड़ें बी नई दे हो । जब जँ कूँ  
 ज्ञान आयो जब जँ नै कई मेरा वाप का चाकरन कूँ रोटी घसी अर मैं भूको  
 मरूँ हूँ । मैं उठूँगी अर मेरा वाप कनै जाजंगो अर जँ सँ कूँगो वाप मैं-नै  
 सरग को पाप कखो अर तेरो पाप कखो अर मैं अखो नै रछो सो तेरो  
 बेटो कुवाजँ । तेरा नोकरन में मो कूँ बी एक नोकर राख ले ॥

## TRANSLITERATION AND TRANSLATION.

Koi	ad'mi	hai	do	beta	ha	Un	mẽ	sũ	chhota	beta	nai	
A certain	man	to	two	sons	was	Them	in	from	the	younger	son	by
ũ	ha	bap	sũ	hai	bap	pũjĩ	mẽ	sũ	jo	meri	pãti	awai
his	father	to	it	was	said	father	property	in	from	what	my	share
so	mo	hũ	dai	ũ	nai	ũ	hi	pũjĩ	un	hũ	bãt	di
that	me	to	give	Him	by	his	property	them	to	dividing	was	give
aan	pachha	chhota	beta	sari	pũjĩ	le	hai	dur				
days	after	the	younger	son	all	property	taken	having	a	far		
par	des	mẽ	chalyo	gayo	Whã	ja	har	ũ	nai	ũ	hi	pũjĩ
foreign	count	y	into	went	away	There	gone	having	him	by	his	property

gaur chalan-mē ura-dī Ū-nai sab pūjī ura-dī, pachhai  
*bad conduct in was-wasted Him-by all property was-squandered, afterwards*  
 ū des-mē bhot-so lal par gayo Jad wo lāgal ho-gayo Wo  
*that country in a-great famine fell Then he poor became He*  
 gayo ar ū des ka raibala kai ek-kai ja-kar rayo Ū-nai ū-kū  
*went and that country of inhabitant-to one to gone having lived Him-by him-to*  
 sur charaba-kū khetan pai, khādayo Jo patra sur khawai-ha  
*swine feeding for fields-in was-sent Which husks swine eating-were*  
 jū-sū wo pet bhar-ba-kū rajī ho Kon admi ū kū kāī  
*them-from he belly filling for pleased was Any man him-to anything*  
 bī nai de ho Jab ū kū gyān ayo jab ū-nai  
*even not giving was When him-to understanding came then him by*  
 kai, 'mera bap ka chakaran-kū roti ghanī, ar maī bhukō  
*it-was said, 'my father of servants-to bread much(-is), and I hungry*  
 marū-hū Maī uthūgo aī mera bap kanaī jāūgo, ar ū sū  
*dying am I will-as-see, and my father near will-go, and him-to*  
 kūgo, "bap, maī-hai sarag-ko pap karyo, ar tero pap karyo,  
*will-say, "father, me by heaven of sin was-done, and thy sin was-done,*  
 ar maī asyo nai rahyo so tero beto kuwaī, tera  
*and I such not remained that thy son I should be-called, thī*  
 nokaran-mē mo-kū bī ek nokar rakh-lai"  
*servants in me also one servant keep"*

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[No 25]

## INDO-ARYAN FAMILY.

CENTRAL GROUP.

## WESTERN HINDI

BRAJ BHAKHA (DANGBHANG)

(STATE, JAIPUR)

(Rev G. Macchister, M.A.)

## SPECIMEN II

एक राजा छी नपुत्री । जो मैतरी भाडू काडवा आवै-ही राजा हात मूँडो धोवै-छो । मैतरी-नै राजा-कूँ देखर आप-का मूँडा-कै आडो ढोकरो लगा-लौयो । फेर राजा-नै कईअस में देसपती तो राजा अर मैतरी-नै मो-कूँ देखर मूँडा-कै आडो ढोकरो कसाँ लगायो । फेर मैतरी-कूँ बुलाई । पूछीस में देसपती तो राजा । तैं-नै आडो ढोकरो क्यों लगायो मो-कूँ देखर । मैतरी-नै कई माहाराज क्यों-ई नई । न्यों ई कुसी मेरी लगा-लौयो । जँ नै राजा-नै कई कै साँची कै । फेर जँ-नै कई कै म्हाराज म्हारो घर-को मैतर मो-कूँ मारै । तुम नपुत्री हो । तुमारो मूँडो देखवा-को धरम नई । जब राजा-नै अपणा नौकरन-कूँ हुकम दे-दौयोस जा-कर देखो साँच्याँ-ई ई-कूँ भंगी मारैक नई । उन-नै जार देखीस साँच्याँ-ई जँ मैतरी-कूँ मारी । फेर उन-नै आ कयोअस मारी । जब जँ-नै राजा-नै देखीअस साद-सत-की बंदगी करो । सो साद-संत आवै जी-की-ई वो बंदगी करै । अर रोजीना धरम पुन करै । अब जँ-कै तो बेटा-की लग्गीअस कोई दाय करर बेटा होय आपणै । आपाँ तो नपुत्री हों । जँ-की बाग सूको पड़्यो-हो । एक साद जँ-में आर अस्थो उतखो सो बाग हखो हो-गयो । राजा-नै जँ-की बंदगी करी साद-की । साद करामाँती है । सो अलवत या आपाँन-कूँ बेटो देगो । उन-नै राजी होर कई बच्चा माँग । वचन द्यो तो माँगूँ । वचन ई है । माँग । पुत्र-की चायना है मेरै । तेरा करम-में लख्या तो कोनी । जा दो पुत्र हो-ज्यायगा तेरै । वो तो साद हो रमतो । सो रम-गयो अर राजा म्हालों आ-गयो आप कै । जँ-कै नवै महीनै पुत्र हो-गया । राजा राजी हो-गयो । जँ-का घरवार बस्या ॥

[ No 25 ]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

## WESTERN HINDI

BRAJ BHAKHA (DANGBHANG)

(STATE JAIPUR)

(Rev G Macalister, M A)

## SPECIMEN II.

## TRANSLITERATION AND TRANSLATION

Ek rajā chho nīputrī Jo mītarī jharu kar'ba awai hī,  
*A king was sonless When the-mihtar's boom to wield coming was,*  
 rājā hat mūdo dhowai chho Maitrī nai rājā kū dekhar  
*the-king hand face washing was The mihtar an by the king having seen*  
 ap hā mūda hāi adō dhol'ro laga hīyō Phī rājā nai kās  
*her own face to screen a baslet was applied Then the king by it was said,*  
 'maī des patī to rājā, r maitrī-nai mō kū  
 'I country lord verily king(am), and the mihtar an by me  
 dekhar mūda hāi adō dhol'ro lās lāgīyō mō kū dekhar?'  
*having seen the face to screen a baslet why was applied me having seen?*  
 Pher mītarī kū bulai puchhis maī des pati to  
*Then the mihtar an to it was called she was asked 'I country lord verily*  
 rājā, tāī-nī adō dhol'ro lō lāgīyō? Mītarī nai  
*king(am), thee by screen a baslet why was applied? The mihtar an by*  
 l rī 'Maharāj lō ī nī Nō ī kusi mīrī  
*it was said 'Your Majesty why indeed is not Thus verily pleasure my*  
 laga hīyō Ū nai rājā nī l rī lai 'sāchi lai' Pher  
*it was applied Him by thee king by it was said that 'truth speak' Then*  
 ū nai l rī l rī 'Mharāj mharo ghī lo mītar mō l ū mārī  
*he by it was said that, Your Majesty, my house of mihtar me may beat*  
 lum nīputrī hō Tum rō mūdo dē hī' lo dhīrām rī' Tā  
*You sonless are Your face seeing of chignon is not' Then*  
 rājā nai ap'ī naul'arī-l ū hul rī dē dīyos 'ja kar dēkho  
*the king by his own servants to command was given, 'gone having see*  
 sāchyā ī ī kū bhīngī marāh nāī' Un nī jār  
*in truth verily this one the mihtar beats (or) not' Them by having gone*  
 dēkhis, sāchyā ī ū maitrī-kū mārī Pher un nai  
*she was seen, in truth-verily that mihtar an to she was beaten Then them by*



a	haya as	marī	Jab	ũ nai	raja nai
having come	it was said	she was beaten	Then	that by	king by
dehī as	sad sant hī	band gī	haro	So	
it was seen (the thought)	'saints holy men of	service	do	So	
sad sant	awai jī hī	wo bandagī	karī	Ar	rojuna dharam
saints holy-men	come them of verily	he service	does	And	daily virtue
punn	karai	Ab ũ kai	to beta hī	laggī as	
holy actions	he does	Now him to	verily son of	(the thought) was	pleasing
hoi	day	karar	beta	hoyn	ap'nai
some	continuance	having-made	sons	may become	to is
naputri	hā	Ū ho	bag	suko	puryo ho
sonless	are	Him of	the garden	day	fallen was
ar	asyo	utaryo	so	bg	harvo
having come	such	alighted	that	garden	grace
bandagī	karī	sad hī	Sad	karamāti	hai
service	was done	the saint of	The saint	a worker of	his
ābhāt	ya	apān kū	beta	dgo	Unnai
certainly	he	us to	a son	will give	Him by
hī	bachchī	māg	Bachan	dgo	to māgū
it was said	child	ask	Promise	give the	I ask
hai	Māg	Putr hī	chīy'na	hai	murai
is	Ask	Son of	desire	is	to-me
to	hoi	Ja	do	putī	ho jīy'ga
verily	(the) are	not	Go	two	sons
sad	ho	ram'to	So	ram gayo	ai
saint	was	a wanderer	So	he-wandered	away
a gayo	ap hī	Ū kai	nawāī	malunai	putr
came	his own in	Him to	point	in month	sons
rai	ho gayo	Ū la	ghai	bar	basya
pleased	became	His	house (and)	home	were established

## FREE TRANSLATION OF THE FOREGOING

Once upon a time there was a king who had no sons. One day he was washing his hands and face when the Dame of the Broom came to sweep up the place. Directly she saw the king she hid her face behind her basket. Said the king: 'Hore am I monarch and lord of all. Why did the Mihtarani hide her face with a basket directly she saw me?' So he called her to him and asked her saying: 'Here am I monarch and lord of all why did you hide your face behind a basket?' Said she: 'Your Majesty there was no

A woman of the Mihtar caste commonly called a Mihtarani. A man of the same caste is called Mihta or Bhanu. It is an unlucky thing for a woman to see a child of this person.

particular reason for me to do it. I just put the basket before my face because it struck me to do so. Said the ling, tell the truth. Then she replied, Your Majesty the Mihtai, my husband will give me a drubbing. For you have no son and it is not right that I should see your face. Then the king told his servants to go and see if really and truly the Mihtai would beat her or not. So they went and saw that as a matter of fact she was beaten and they returned to the ling and told him that she had got the drubbing she expected.

So the ling thought to himself that he must do homage to sunts and holy men. And whenever a saint or a holy man came to his kingdom he did homage to him and every day occupied himself in virtuous and charitable deeds. For he thought to himself how nice it would be to have a son and that he must do all he could to get one. Now his garden was all dry and withered up and one day a saint who alighted in it was so very holy that it immediately all over became fresh and green. The king did homage to him.

This is a worker of miracles, said he to himself, and will certainly give me a son. The saint was pleased at his devotion and said to him, my child ask a boon. Promise to grant it, said the ling, and I will ask it. The promise is given. Ask. Holy su, I long for a son. Sons are not written in your fate. But nevertheless depart in peace for two sons will be born to you. The saint was a wanderer and went his way and the king returned to his palace. On the ninth month the sons were born and he was happy for now his family was established.

## KĀLĪMĀL

Kālimal is spoken in Jaipur State immediately to the south of Dangī, between it and Dangbhāṅg on the borders of the Karnāl State. It is spoken by 81,216 people.

It closely resembles Dangbhāṅg. Nouns and adjectives in *o* have their oblique forms both in *a* and *e*. 'My' is *mhaṇo* and *meṇo*, 'thy,' *thaṇo* and *teṇo*, 'your,' *tamaṇo*, 'this' *ya*, 'he,' 'that,' *wa* or *ū* (obl plur *un*), 'who?' *laūn*. Verbs form their first persons plural as in Dangbhāṅg, and their third persons plural as in Dangī.

Samples of Kālimal will be found in the List of Words. It is quite unnecessary to give further specimens. A grammar and specimens of the dialect will be found in Mr Macalister's book.

## DŪGAR WĀRĀ

In Jaipur the word *dūgar* means a hill' and hence *Dūgar wārā* means the language of the hill country. It is spoken by 108 766 people south west of Dangri and immediately to the north west of Kalimal. It only differs from the latter dialect in being more strongly infected with Jaipuri. In fact it could with equal propriety be classed as a form of that language. The main points in which it differs from Kalimal are that it is fond of using the suffix of *ka tāĩ* to represent the dative case, your is *thamāo*, and who?' is *kun*. In the verb substantive it prefers the Jaipuri forms *chhū* (present) and *chho* (past) to *hū* and *ho* and the verb is conjugated in the plural sometimes like Dangri and sometimes like Jaipuri.

As in the case of Kalimal this dialect is sufficiently illustrated for present purposes by the List of Words appended. Further specimens and a full grammar will be found in Mr Macalister's work.

# STANDARD LIST OF WORDS AND SENTENCES

English	Dang (Kansul)	Dang (Ja pur) (where different from Dang of Kansul)	Kansul of Ja pur (where different from Dang of Ja pur)
1 One	Dik		
2 Two	Do		
3 Three	Tin		
4 Four	Chyar	Chyar	
5 Five	Pach		
6 Six	Chhai	Chhai	
7 Seven	Sat		
8 Eight	Ath		
9 Nine	Nau		
10 Ten	Das		
11 Twenty	Bas		
12 Fifty	Pachas		
13 Hundred	Saha		Sau
14 I	Hu ho	Mañ	Mañ hu
15 Of me	Meran	Merō	Mharō
16 Mine	Meran	Merō	Mharō
17 We	Ham		
18 Of us	Hamrau ham'rau	Hamrō	
19 Our	Hamrau ham'rau	Hamrō	
20 Thou	Tu tai	Tu	
21 Of thee	Trau	Tirō	Tirō
22 Thine	Teran	Terō	Tharō
23 You	Tam	Tam	
24 Of you	Tamrau tum'rau ty rau	Tamrō tyarō	Tamarō
25 Your	Tamrau tum'rau ty rau	Tamrō tyarō	Tamarō

# IN THE DĀNG DIALECTS

Dang wara of Ja pur (where different from Dang of Ja pur)	Dangbhang (where different from Dang of Ja pur)	English
		1 One
		2 Two
		3 Three
		4 Four
		5 Five
		6 Six
		7 Seven
		8 Eight
		9 Nine
		10 Ten
		11 Twenty
		12 Fifty
Sau	So	13 Hundred
Maŋ, hū		14 I
Mharō		15 Of me
Mharo		16 Mine
		17 We
		18 Of us
		19 Our
		20 Thou
Tharō		21 Of thee
Tharō		22 Thine
	Tamu, tam tum	23 You
Thamarō	Tum rō	24 Of you
Thamarō	Tum 1ō	25 Your

English	Daḍga (Karan )	Ja gur (where d ff ent f om Dang of Karan )	Ja mal of Ja gur (wh re d ff nt f on D ng of Ja po )
26 Ho	Wo	U w wha	W u
27 Of him	W kan	Wa lo	Ū lo
28 He	Wa kan	Wa lo	Ū lo
29 They	Wə	Wə	Wa wə
30 Of them	W n lau un lau	Un lo	Un lo
31 The r	W n lau un lau	Un lo	Un lo
32 Hand	Hat	Hat	
33 Foot	F m	Faw	Pag
34 Nose	Nah		
35 Eye	Āh		
36 Month	Morhau	Moh*ro	Mhodo mhu
37 Tooth	Dst		
38 Ear	Kan		
39 Hair	R g ta	Bal	B r
40 Head	Mur	Mfr	Matho
41 Tongue	J bh		J b
42 Belly	Pət	-	
43 Back	P th	Path	P th maḡgar
44 Iron	Loh laukar	Lol	Lho
45 Gold	Sanno	Sonu	Sono
46 Silver	Ob da rūpan	Obada	
47 Father	D j dau	D u	Bap dau
48 Mother	Ba jo	Ma y	Ma
49 Brother	Bh bheL*ra	Bh a	Bhai
50 Sister	Bha nī	J j	Bha n j j
51 Man	Man li mō vā	Mō y r	A i mi n ētyar mard
52 Woman	Ba var ba r*h ni	Ba b i	Ba r*b u

Dugar waps of Ja pur (where different from Dangri of Jaipur)	Dangbhang ( here different from Dangri of Jaipur)	English
Wa	Wo	26 He
U lo	Ū lo	27 Of him
Ū lo	Ū lo	28 His
Wai		29 They
Un ko		30 Of them
Un lo		31 Their
		32 Hand
Pag	P <sup>u</sup> aw pag	33 Foot
		34 Nose
		35 Eye
Mhūdo	Mupo m <sup>h</sup> ūdo	36 Mouth
		37 Tooth
		38 Ear
		39 Hair
Matho	Matho	40 Head
Jib	Jib	41 Tongue
		42 Belly
Mangar	M <sup>u</sup> ar	43 Back
Lho	Lo	44 Iron
		45 Gold
		46 Silver
B <sup>u</sup> p dadō	Bap	47 Father
Ma mai	Ma	48 Mother
Bhai	Bhai	49 Brother
Bhai n	Bhai n	50 Sister
	Ad <sup>u</sup> mi manakh	51 Man
	Lugai bar <sup>u</sup> ban	52 Woman



E glah	Dangs (Karani)	D n (Ja pu) (w re differen f om Dang of Karan	Ja m f Ja pur (wh re d ff n f ori D m of Ja u)
53 W fe	Lugat baur'banl	Bhaunt ya	Baur' b nt aurat
Ch ld	Bal k chhofo	Bal k	Bael cha b' lak
55 Son	M'ra	B t chhōra lala	Ch hōra b. o
56 Da gl cr	Mor	Bet chhō lal	Ch hōr bēt
57 Slave	Bandōra	B dō	
58 Cult vator	Jō a l s n	J m d r	
59 Shephord	Bh p' waran chh r waran	Gaw l	Guwar
60 God	R m y' Isur	Pa 'mesur	Ram y Par'm sur
61 De l	P r t	Bh t	R. las bhut pal t
62 Sun	Sury	Sury naran	Sury
63 Moon	Chanda		Ch. d
64 Star	Tara'yē		Tarō
65 Fire	Āch	Ag	Agā
66 Water	Panyāñ	P u	Pan
67 House	Bakh r	Ghar	
68 Ho se	Ghoran	Ghōra	Ghorō
69 Cov	Ga ya tāñ	Gaya	
70 D g	Kul'ra	Kutta	Kutto
71 Cat	B llo	B l ya	B ll
72 Cook	Mur'ga	K l'r	Murga
73 Duck	Bat'k		
74 Ass	Gadhā		
75 Camel	Ūt		
76 B-d	Char ru	Ch rya	Ch r
77 Go	Ja ban (Inf'n t rō)	Ja (Impe a e S r gular)	
78 Lat	Klā'ban	Klā	
79 S t	Bā l l'ra	Bā h	

D ga r ay of Ja par (where d far t from Dang of Ja par)	Danghlang (where d fferen from D ng of Ja par)	E glish
Luga:	Luga: bhat	53 Wife
Bala:	Baccho	54 Child
Ba to chhoro	Ba to lar*La chhoro	55 Son
Ba to chhori	Ba to lar*La chhori	56 Daughter
		57 Slave
Kasa n p l't	Kas t	58 Cultivator
		59 Shepherd
Bhag*wan	Il m y Bhag*wan	60 God
	Rakas bhut jand	61 Devil
S raj .	Sūraj	62 Sun
Ch~d	Cladar*na el~l .	63 Moon
Tarō	Tarō	64 Star
	Ag ag*ni bis~dar	65 Fire
		66 Water
	Ghar jag .	67 House
Ghorc	Gl tōrō	68 Horse
		69 Cow
Kuk*ro	Kutō g'idak	70 Dog
Bala:	Bily i bala:	71 Cat
Murgō	Mur*go	72 Cock
		73 Duel
Gl adō	Ghado	74 Ass
		75 Camel
Ol ri	Chari	76 Barl
		77 Go
		78 Fat
		79 Sit

English	Dur (I n a)	D f (Ja ) ( e off re t f m D ngt of Karv )	i m of Ja pur (w en n en f n D ngt of Ja pu )
80 Como	Ā b u	A	
81 Bat	l bau	P	Nar
82 Stand	Tha l lat b u	Th pā lō	Ubs lō
83 Do	M ba	Nar	
84 Gvo	Dlō la bau	D da	D
85 Run	Dau lru blaj ba	Bhaj	Bhag dour
86 Up	Ūpar	Ūpar	
87 Near	Dh ug	L g'lo	Cody lana
88 Down	Nichu	Nichō	Nicha
89 Far	Dur alag	Dur	
90 Before	Ag'ir	lg	Age
91 Behind	Pchh r	Pchh	Pchha
92 Who	kaun k'	I op	kaun
93 What	Ka kaha	k	k.?
94 Why	Ey	I ye	ky <sup>u</sup> chh chyd
95 And	Au	O ar	Nur ar
96 But	Par	Paq	Pau
97 If	Jau	Ja	Jo
98 Yes	Ha	H	
99 No	N na	Nah	Na
100 All	H	H ya	
101 A father	Dajū	D u	B p
102 Of father	D ju kau	Da lo	
103 To a father	D jū ku	D lu	
104 From a father	D ju se	Da t	B p sū
105 Two fathers	Dō d ju	Dō da	
106 Father	Mō r b b h pu kh	D u	B p

Dura waga of Ja pur (wh diff n f om Dang of Ja p	D ngbhang (the s dffe ent f on Dang of Ja pu	Eng h
		80 Come
M r	M	81 Beat
Uha ha ja	Übō ho	82 Stand
		83 D e
Dō		84 G s
Bh j	Dōr bhag	85 Run
		86 Up
I l any	Khana rry l	87 Nea
N cha	N cha	88 Down
	Durō du	89 F r
Aga	Aga	90 Before
P ehha	P ehha pachl ok'r	91 Beh nd
Kun	Kun	92 Who
Ka	Ka	93 'V) at
Ky chan	Ky	94 Why
Ar	Au ar	9 And
Pauya	Pau	96 But
Jo	Jo	97 If
		98 Yes
nah	na	99 No
		100 Alas
B p	Bap	101 A father
		102 Of a father
		103 To a father
B p su	B p su	104 From a father
		105 Two fathers
Bap	Bap	106 Father s

English	Dang (Kam 1)	Dang (Ja pur) (where different from Dang of Haraul)	Ka mal of Ja pur (where different from Dang of Ja pur)
107 Of fathers	Par khaan lan	Daun kō	Bapan lō
108 To fathers	Parikhaan lū	Daun kū	Bapan lū
109 From fathers	Parikhaan so	Daun to	Bapan su
110 A daughter	Mori	Ohhōn	
111 Of a daughter			
112 To a daughter			
113 From a daughter			
114 Two daughters			
115 Daughters	Bhaut mori	Ohhōn	
116 Of daughters	Mōrin kau	Ohhōn lō	
117 To daughters			
118 From daughters			
119 A good man	Ek chokhō man kh	Ek bhālō ad'mi	
120 Of a good man	Ek chokhe mankh lau	Ek bhālō ad'mi lō	
121 To a good man			
122 From a good man			
123 Two good men			
124 Good men	Mul'ti u chokhe mankh	Bhālō ad'mi	Bhālō ad'mi
125 Of good men			
126 To good men			
127 From good men			
128 A good woman	Ek chōkhī ba'r'banī	Ek bhāl ba'r'banī	
129 A bad boy	Ek band mora	Ek burō ohhō s	Ek burō ohhōs
130 Good women	Mul'ti chokhī ba'r'banī	Ek bhāl ba'r'banī	
131 A bad girl	Ek burī mor	Ek burī ohhō	
132 Good	Maluk chokan	Achhyō bhālō	Chōlō ad'hyō
133 Better			

Dugur wara of Ja pur (ní ere different from D ng of Ja pur)	Danghl ang ( ní ere different from D ng of Ja pur)	Engl ish
Bápan kò	Bapan kò	107 Of fathers
Bápan k'ñ		108 To fathers
Bápan sñ		109 From fathers
		110 A daughter
		111 Of a daughter
		112 To a daughter
		113 From a daughter
		114 To daughters
	Chhōra chhōry	115 Daughters
		116 Of daughters
		117 To daughters
		118 From daughters
ƒk chokh' ad'm	ƒk fchhyò l m l	119 A good man
ƒl chokh d'm kò	ƒk : chhy d'm kò	120 Of a good man
		121 To a good man
		122 From a good man
		123 Two good men
Chokh : d'm	Bhal : d'm	124 Good men
		125 Of good men
		126 To good men
		127 From good men
ƒk ch'òl b' baur' l m	ƒk fchh' l m g' l	128 A good woman
ƒk baur' chhōr	ƒk baur' chl' òr	129 A bad boy
Ch'òkh' baur' b m	Àchl' i l m g' a'	130 Good women
Ch' l m r' chl' òr		131 A bad girl
Chokhò chl' y'		132 Good
		133 Better

English	Dang (Kamul)	Dang (Ja pu) ( s e d f e n t f o m D a n o f K a a n )	Ka ma of Ja pu (wh re d f e n t f r o m D a n g o f J a p u r)
134 Best			
135 H gl	Uohan	Ucho	
136 H gher			
137 H ghost			
138 A horse	Ghoru	Ghora	Ghor
139 A mare	Ghor	Ghor	
140 Horses	Mul'ts ghore	Gl o r	
141 Ma es	Mul't u gho	Gl or	
142 A bull	Ala la	B jar	~ Alo
143 A cow	Gay tal	G r	
144 Bull	Mul'te u b jar aka l	B jar	Al
145 Cows	Mul't u gay tal	Gaya	
146 A dog	Kul'ta	Kutta	Kutto
147 A b toh	Kut ya		Katt
148 Dogs	Muk to u kul ra	Kutt	
149 B tohes	Mak t u kut y	kutt y	Kutt
150 A he goot	Bol	Bal'r	Bal' o
151 A female goot	Bol	Bal'ti ya	Bal' ohler
152 Goats	Bol a	Bal'm	Bal'm bal'r
153 A male deer	H nu	H rau	
154 A female deer	H nu ya	H 'n	
155 Deer	H nu	H ran	
156 I am	Hu hff	Ma hu	
157 Thon art	Tu ha	Tu ha	
158 He s	Wo ha	U ha	
159 We are	Han ha		Han la
160 You are	Tum han	Tan ho	

Dangl ang (what differs from Dang of Jangur)	Dangl ang (what differs from Dang of Jangur)	English
		134 Best
		135 High
		136 Higher
		137 Highest
Ghōṛō	Ghōṛō	138 A horse
		139 A mare
		140 Horses
	Ghōṛō	141 Mares
Ḥarō	Ḥarō	142 A bull
		143 A cow
Ḥar	Ḥar	144 Bulls
	G y	145 Cows
Kuk'ro	Kuk'ro	146 A dog
Kuk'ri	Kutli	147 A pistol
Kuk'ri		148 Dogs
Kul'ri	Kutli	149 Bitches
Bak'ri	Bak'ro	150 A goat
B k'ri	Ch'ch'i	151 A female goat.
Bal'ri	Bak'ri, bak'ri	152 Goats
	Harin	153 A male deer
	Har'ri	154 A female deer
	Harin	155 Deer
Hā chhū	Ma' hū, ch' hū	156 I am
Tu chhu	Tu chhu	157 Thou art
W ch'hu	W ch'hu	158 I am
Hau ch'hu	Hau ch'hu	159 We are
Tu ch'hu	Tu ch'hu	160 You are



English	Dang (Karaul)	Dang (Ja pur) (when different from Dang <sub>K</sub> of Karaul)	Ja pur (when different from Dang <sub>K</sub> of Ja pur)
161 They are	We haĩ		
162 I was	Me han	Maĩ hō hattyō	Maĩ hō
163 Thou wast	Tu han	Tu hō hattyō	Tu hō
164 He was	We han	U hō hattyō	Wa hō
165 We were	Ham he	Ham he hatti.	Ham ha
166 You were	Tum he	Tum h hatti	Tam ha
167 They were	We he	We he hatti	Wai ha
168 Be	Hō	Hō	Hō
169 To be	Hōbau	Ha hō	Hōbō
170 Being	Hōtan	Hattyō (no)	Hōto
171 Having been	Haĩ laĩ	Har	Hōr
172 I may be			-
173 I shall be	Hā haũgō	Maĩ hũgō	Maĩ hōũgō
174 I should be			
175 Beat	Pit	Pit	Mar
176 To beat	Pitabau	Pit'bo	Maĩ'bo
177 Beating	Pit'tan	Pit'tō	Maĩ'tō
178 Having beaten	Pit laĩ	Pitai	Maĩar
179 I beat	H pitu	Maĩ pitu	Maĩ maru and so on
180 Thou beatest	Tu pitai	Tu p tai	
181 He beats	We pitai	U p tai	
182 We beat	Ham pitai	Ham p tai	Ham maĩ
183 You beat	Tum p tai	Tam p tai	
184 They beat	We p tai	We pitai	
185 I beat (Past Tense)	Me nō p tyau	Maĩ ne p tyō	Ma naimaryō a d so o
186 Thou beatest (Past Tense)	Te ne p tyau	Tu ne pitō	
187 He beat (Past Tense)	Wa nō p tyau	Wa nō p tyō	

Dūgar v. ra of Ja pur (where different from a Daugi of Ja pur)	Dangbhang (where different from Daugi of Jaipur)	English
Wei chhañ chhañ .	Wo hañ, chhañ	161 They are
Hñ chhō	Mañ hō chhō	162 I was
Tu chhō	Tu hō chhō	163 Thou wast
Wa chhō	Wo hō, chhō	164 He was
Ham chha	Ham hā, chha	165 We were
Tam chha	Tam hā, chha	166 You were
Wai chhā	Wo hā, chhā	167 They were
Hai	Ho	168 Be
Haibo	Hibo	169 To be
Hento ( <i>Past Part hō</i> )	Hoñ	170 Being
	Hu	171 Having been
		172 I may be
Hu hōgñ		173 I shall be
		174 I should be
Mar	Mar	175 Beet
Marbō	Marbō	176 To beat
Mārñ	Mārñ	177 Beating
Marar	Marar mar kar	178 Having beaten
Hu marñ, and so on	Mañ m rñ	179 I beat
	Tu marar	180 Thou beatest
	Wo māra	181 He beats
Ham marañ or marñ	Ham marñ	182 We beat
Tam marñ	Tam marñ	183 You beat
Wai marañ marar	Wo māra	184 They beat
Mañ hai marñ and so on	Mañ marñō	185 I beat ( <i>Pres. tense</i> )
	Tñ marñō	186 Thou beatest ( <i>Past Tense</i> )
	Wo māryō	187 He beat ( <i>Past Tense</i> )

English	Dang (Karani)	Dang (Ja pur) (where different from Dang of Karani)	Ja pur (where different from Dang of Ja pur)
188 We beat ( <i>Past Tense</i> )	Haman nō patyan	Ham nō patyō	
189 You beat ( <i>Past Tense</i> )	Tuman nō patyan	Tam nō patyō	
190 They beat ( <i>Past Tense</i> )	Win nō p tyau	Un nō p tyō	
191 I am beating	Hī patu lu	Maī patī hu	Maī marī hī
192 I was beating	Hu pati rhyau lu	Maī p tai ho	Maī marai ho
193 I had beaten	Me nō p tyau han	Maī nō p tyō ho	Maī nai maryō ho
194 I may beat	Hī patī	Maī p tī	Maī maru
195 I shall beat	Me p tīga	Maī p tūga	Maī marūgō a d so on
196 Thou wilt beat	Tu p ta gan	Tu p taigō	
197 He will beat	Wō p taigan	U p taigō	
198 We shall beat	Ham p taigan	Ham p taigō	Ham mar-g
199 You will beat	Tum p taigan	Tam p taigō	Tam mar-g
200 They will beat	Wō p taigō	Wō p taigō	Wai mar-g
201 I should beat			
202 I am beaten	Me p tyau jau hu	Maī p tyō (or p tyō) hu	Maī ptyō hu
203 I was beaten	Hu p tyau	Maī p tyō (or ptyō) ho	Maī ptyō ho
204 I shall be beaten	Hī p tyau j ugan	Maī ptyōgō	
205 I go	Hu hū jau	U jai	
206 Thou goest	Tu d gai j u	Tu jya	Tu jya ha
207 He goes	Wō d gai jau	U jya	Wai jya
208 We go	Ham digai jau	Ham jya	Ham jau
209 You go	Tum d gai j au	Tam jau	Tam jau
210 They go	Wō digai jau	Wō jya	Wai jau
211 I went	Hu gayau	Maī gayō	
212 Thou wentest	Tu gayau	Tu gayō	
213 He went	Wō gayau	U gayō	
214 We went	Ham gayō		Ham gayō

Dang w ja of Ja pur (where different from Dang of Ja pur)	Danghang (where different from Dang of Ja pur)	English
	Ham maryō	188 We beat ( <i>Past Tense</i> )
	Tum maryō	189 You beat ( <i>Past Tense</i> )
	We maryō	190 They beat ( <i>Past Tense</i> )
Hu maru chhu	Maĩ maru hũ	191 I am beating
Hu maru chhō	Maĩ maru-bhō	192 I was beating
Maĩ nai maryō chhō	Maĩ nai maryō bhō	193 I had beaten
Hu maru	Maĩ maru	194 I may beat
Hu marūgō and so on	Maĩ ma ugō	195 I shall beat
	Tu maraigō	196 Thou wilt beat
	We maraigō	197 He will beat
Ham marāga	Ham mar āga	198 We shall beat
Tam marōga	Tum marōga	199 You will beat
Wai marāiga	We maraiga	200 They will beat
		201 I should beat
Hu patyō chhu	Maĩ patyō hu	202 I am beaten
Hu patyō chhō	Maĩ patyō hō	203 I was beaten
Hu patugō	Maĩ patigo	204 I shall be beaten
Hu jahu		205 I go
Tu jya chhai	Tu jawai	206 Thou goest
We jya chhu	We jawai	207 He goes
Ham jawā	Ham jawā	208 We go
Tam j wō	Tum jawō	209 You go
Wai Jjā	We jawai	210 They go
		211 I went
		212 Thou wentest
		213 He went
Ham gaya	Ham gaya	214 We went

English.	Dāngī (Karauli).	Dāngī (Jaipur) (where different from Dāngī of Karauli).	Kāñmāl of Jaipur (where different from Dāngī of Jaipur).
215. You went . . .	Tam gayē . . .	Tam gayē . . .	Tam gayā . . .
216. They went . . .	Wē gayē . . .	Wē gayē . . .	Wai gayā . . .
217. Go . . .	Jā . . .	Jā . . .	.....
218. Going . . .	Jātan . . .	Jāto . . .	.....
219. Gone . . .	Gayān . . .	Gayō . . .	.....
220. What is your name ?	Tiyāraū kā nām hai ?	Tēō kā nām hai ?	Tamārō kāñ nām hai ?
221. How old is this horse ?	Yē ghōraū kitōk dīnan-kau hai ?	ī ghōrā kitōk dīnān-ko hai ?	Yā ghōrō kitōk bār'an-ko hai ?
222. How far is it from here to Kashmir ?	Jhā-sū Kāshmir kitōk parai ?	Yhā-tē Kasmir kitōk dūr hai ?	Kāsmir nyā-sū kitōk dūr hai ?
223. How many sons are there in your father's house ?	Tiyārō dājō-kī bākhari-mō kitōk māyā hai ?	Tyārō dāō-kē ghar-mō kitōk bējā hai ?	Tamārō (sio) bāp-kē (sio) ghar-mai kitōk bējā hai ?
224. I have walked a long way to-day.	Ājī hū niri dūri dīgryō-hū .	Āj māī bhaut dūr chalyō-hū .	Āj māī bhaut chalyō hū .
225. The son of my uncle is married to his sister.	Mārō kākā-kau mōrā wā-kī bhainī-kū bhāhyau-hai.	Mārō kākā-kē bējā-ko bhayāw wā-kī bhain-tē hūyō-hai.	Mārō (sio) kākā-kū bējā-ko bhayāw wā-kī bhain-sū hūyō-hai.
226. In the house is the saddle of the white horse.	Dhaurō ghōrō-kau palāchā bākhari-mō hai.	Dhanlō ghōrā-kī jīn ghar-mō hai.	Saphēd ghōrā-kī jīn ghar-mai hai.
227. Put the saddle upon his back.	Wā-kī pīthī-pai palāchā ghālī-dē.	Jīn wā-kī pīth-pai dharō .	Jīn wā-kī pīth-pai dhar-dai.
228. I have beaten his son with many stripes.	Mē-nē wā-kō mōrā-kai kitēkan korā mārō.	Māī-nē wā-kē bējā-kū bhaut kor'ān-tē piyō-hai.	Māī-nai wā-kē (sio) bējā-kū bhaut kor'ān-sū māryō-hai.
229. He is grazing cattle on the top of the hill.	Dāgariyā-pai wō dhēr chariy rahyan-hai.	Ū pāhar-kē ūpar dhēr charāwai-hai.	Wā ūgar-kai upar dhēr charā-rō-hai.
230. He is sitting on a horse under that tree.	Rūkh-kē nichō wō ghōrō-pai baiṭhyau-hai.	Wā rūkh-kē nichō ā ghōrā-par baiṭhyō-hai.	Wā rūkh-kai nichai wā ghōrā-pai baiṭhyō-hai.
231. His brother is taller than his sister.	Wā-kau bhēk'ran wā-kī bhainī-sē ūchan hai.	Wā-kō bhāī wā-kī bhainī-tē lambō hai.	Wā-kō bhāī wā-kī bhainī-sē lambō hai.
232. The price of that is two rupees and a half.	Wā-kau mol aṭhāī rupaiyā hai.	Wā-kō mol dhāī rupiyā hai.	Wā-kō mol dhāī rippā-hai.
233. My father lives in that small house.	Mārau dājā wā lhaui bākhari-mō hai.	Mārō dāī wā lhorē ghar-mō rahai-hai.	Mārō (sio) bāp wā chhōtē (sio) ghar-mai rahai-hai.
234. Give this rupee to him .	Yā rupaiyā-ī wā-kū dhō-ghālī.	Yā rupiyā wā-kū dai-dai .	Yā rippō wā-kū dyō .
235. Take those rupees from him.	Wīn rupaiyān-sē wā-pai-sē lai-lai.	Wē rupiyā wā-pai-tē lai-lāwō.	Wai rippā wā-sē lyō .
236. Beat him well and bind him with ropes.	Wā-kū jēwarā-sē bāḍhan, aur khūp pīṭan.	Wayā khūb piṭō aur wāyā jēwarān-tē bāḍhō.	Wā-kū khūb mārō, aur rāsān-sē bāḍyō.
237. Draw water from the well.	Kūḍ-sē pānyāū khaṭōhan .	Kūwā-mō-tē pāpī aīchō .	Kuwa-sē pānī kṛḍ-lai .
238. Walk before me .	Mārō āgē dīgī . . .	Mārō āghai chālō . . .	Mārō (sio) āgai chāl . . .
239. Whose boy comes behind you ?	Tamārō piōhhāri kaun-ko māyā āwai-hai ?	Kōp-ko chhōrā tyārē piōhḥai āwai-hai ?	Tērō (sio) piōhhāri kaun-ko chhōrā āwai-hai ?
240. From whom did you buy that ?	Taman-sē wā-kū kaun-pai-sē mol linū ?	Kōp-pai-tē tam-nē ā mol hyō ?	Tam-nai wā kaun-sē mol linū ?
241. From a shopkeeper of the village.	Gām-kē ḍk banīyā-sē .	Gāw-kē ḍk dūkan-wālē-pai-tē.	Gāw-kā ḍk banīyā-sē .

Dugar war: of Ja pur (w) are different from Dangi of Jaipur)	Danghang (where d is sent from Dangi of Jaipur)	English
Tam gaya	Tam gaya	215 You went
Wai gaya	Wai gaya	216 They went
	Ja	217 Go
	Jatō	218 Going
	Gayo	219 Gone
Tburō k'ū n'w chhai ?	Tnburō k'ū n'w hai ?	220 What is your name ?
Ya ghōrō latak dan' lō chhai ?	Yō ghōrō lō baras lō hai ?	221 How old is this horse ?
Yai su Kashmir latak dur chhai ?	Kashmir nyh' su latta dur hai ?	222 How far is it from here to Kashmir ?
Thamira hup la ghar ma' latak bati chhai ?	Thamira hup la ghar mō lō bati hai ?	223 How many sons are there in your father's house ?
Aj hū ghami dur chalye chhū	Aj ma' bhōt dūr chalye hū	224 I have walked a long way to day
Mhūti kuka k' b' t' k' byirun k' bhān su hi chhai	Mūti kuka lō bēti u k' bhān lō par'nyu hai	225 The son of my uncle is married to his sister
Dhūti ghōrō k' jū ghar ma' chhai	Dhōti gl' u k' jū ghar mō hai	226 In the house is the saddle of the white horse
Jin ū k' m'g'yan jai dhar dō	Ū k' pith par jū harō	227 Put the saddle upon his back
Ma' na u k' bati k' ghami lō'rin su m'ryō chhai	Ma' na ū k' bati-k' bhōt lō'rin sū m'ryō hai	228 I have beaten his son with many stripes
Wai dugar k' upar dh' dā charwai chhai	Wō dūgar-k' m' thū par dh' dā ch'aro rayō hai	229 He is tending cattle on the top of the hill
Wai r'khar k' nichai ghōrō pa bāthyō chhai	Wō u r'khar k' nichai ghōrō j'ar bāthyō hai	230 He is sitting on a horse under that tree
Ū lō bhū u k' bhān sū l'mbō chhai	Ū lō bhū ū k' bhān sū l'mbō hai	231 His brother is taller than his sister
Ū lō mōl dū ripya chhai	Ū k' mōl dū ripya hai	232 The price of that is two rupees and a half
Mhūti b'ip i h'erya ghar ma' rahi chhai	Mūti b'ip ū chhōt i ghar m' rai hai	233 My father lives in that small house
Yu rippō ū k' lū dē dā	Yō rippō ū k' lū sūpō	234 Give this rupee to him
Wai ripy i ū su k' lō	Wai rippa ū ū lō	235 Take these rupees from him
Ū lai t' k'hyb m' s' ar jow'rin sū k' d' dō	Ū lū k'hyb m' r'na jow'rin sū bidr	236 Beat him well and bind him with ropes
Kaw: ma' s' p'ni k' dō	Kawa s' p'ni bhārō	237 Draw water from the well
Mhūti agai ch'it	Mūti agai ch'it	238 Wait before me
Kun lō chhōrō thūmrai p'chhūi wai chhai ?	Iam nai p'chhuk' m' k'na lō h'p'kō wai hai ?	239 Whose boy comes be- hind you ?
Tam nai wa lūp sū mōl h'yo ?	Tam nai wō kun sū mōl h'yo ?	240 From whom did you buy that ?
Gāw lū ch' d'kandū s' i	G' k' i d' d' and r' su	241 From a shop/keeper of the vill. &c



## KANAUJĪ

The town of Kanauj is situated at the south east end of the Farukhabad district, and the language of that locality may be considered to be the standard form of Kanaujī. It is that illustrated by the preceding skeleton Grammar.

It has hitherto been wrongly considered that at the north-western end of Farukhabad the language was Braj Bhakha or Antarbādi. This is wrong. Kanaujī is, as will be shown, spoken all over the district. The total number of speakers of Kanaujī in Farukhabad is 712 500. The local authorities divided this into—

Antarbādi	678 900
Hindī	33 600
	<hr/>
TOTAL	712 500
	<hr/>

Both are, however, Kanaujī.



[No. 1]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

## WESTERN HINDI

KANAUJI

(EAST OF DISTRICT FARUKHABAD)

एक जने-को दोए लड़िका हते । उनमें-से छोटे-ने बाप-से कही कि हे पिता मालु-की हींसा जो हमारो चाहिये सो देखो । तब उन-ने मालु उन्हें बाँट-दयो । और धीरे दिनन पीछे छोटे लड़िका-ने सब कुछ इकट्ठा करि-के एक दूरि-के देस-को चलो-गयो और हुआँ अपनी मालु तुरे चलन-में उड़ायो । और जब सब खरब कर-चुको उस सुल्क-में बड़ो अकालु परो और वह कंगाल हुइ-गयो । तब उस सुल्क-की एक रईस-की हियाँ लगि-गयो । उन-ने उसे अपने खितन-में सूअर चरइवे-की पठयो । और उसे चाह हतो कि उन बकलन-से जो सूअर खात-हैं अपनी पेटु भरैं कि कोई उसे-देत-नाई-हतो । तब होसु-में आय-के कहन लगी कि हमारे बापु-के कितने मजूरनको रोटी बहुत है और हम भूखों मरतहैं । मैं उठ-की अपने बापु-के तीर जैहौँ और उन-से कहौँ कि पिता हम-ने देव-को और तुम्हारो दोख करो-है और अब इस लाइक नाही कि फिरि तुम्हारे बेटा कहावैं । हमें अपने मजूरन-में-से एक-को बरोबर बनाओ । तब उठि-की अपने बाप-के तीर चलो । और वे अभै दूर हते कि उसै देखि-के बापु-काँ दया लगी और दौरि-के उस-काँ गे लगाय-लओ और चूमो । बेटाने उस-से कही कि हे पिता मैं-ने देव-को और तुम्हारो पापु करो और अब इस लाइक नाही कि फिरि तुम्हारो लड़िका कहावैं । बाप-ने अपने नौकरन-से कही कि अच्छी-से अच्छी पोशाक निकास-लावो और इस-काँ पहिरावो और हम-सब खायें और खुसी मनावैं । काहे-से कि हमारो यह लड़िका मरो-हतो सो अब जिओ-है । खुइ-गयो-हतो अब मिलि गयो-है । तब वे खुसी करन लागे ॥

उस-को बड़ो लड़िका खेत-में हतो । जब घर-के नगीच आवो और गैवो और नाचिवो सुनो तब एक नौकर-को बुलाय-के पूछौ कि यी का है । उस-ने उस-से कही कि तुम्हारो भाई आवो-है और तुम्हारे बापु-ने बड़ी जेबोनार करी-है काहे-से कि उसै भलो चंगा पाओ । उस-ने रिसाय-की भीतर जानो

नाहीं चाहो । तब उस-के बापु-ने बाहिर आय-के बहि-काँ मनाओ । उहि-ने बापु-से कही, देखो इतनी बरसन-से हम तुम्हारी सेवा करत-हैं और कब-हैं तुम्हारे अगिया-की बहिर नाहीं चलत-हैं । परतु तुम-ने कब-हैं एक बकरी-को बच्चा हमें नाहीं द्यो कि हम अपने मिलापिन-की संग खुसो मनाते । और जब तुम्हारी यह लड़िका आवो जिन-ने तुम्हारी मालु पतुरिअन-में उड़ाओ तुम-ने उहि-की बड़ी जेओनार करी । उहि-ने उस-से कही अरे बेटा तुम सदा हमारे तीर रहे और जो-कुछो हमारे है सो तेरो-ई है । पर खुसो मनइवो और राजी होइवो चाहिये काहे-से कि तुम्हारी यह भाई मरो-हतो सो जिओ-है और खुइ-गयो-हतो सो अब मिलो-है ॥

[ No 1 ]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WJSHIRN HINDI

KASABATI

(FIRST OF DISTRICT PATUJHABAD)

## TRANSLITERATION AND TRANSLATION.

एक जुन है द जल हुत तुम है छह ते म ह प-  
*One out of two is water the other is the father*  
 \* जल है ह जल म ल है ह जल ते छह ते  
*to it was at that O father perfect of state which is me is perfect*  
 \* द \* जल तुम ते तुम तुल \* ल \* ह जल तुम  
*that were there in the perfect the father is there*  
 दम जल है छह ते जल ते ह जल ते जल ते जल ते  
*day after the father is all at the father is at the father*  
 द जल है द को जल ते जल ते जल ते जल ते जल ते  
*one distance of count to it is there the father is perfect is*  
 चरुम ते तुम जल है ह जल ते ह जल ते ह जल ते  
*conduct in is equal to it is the father is the father is the father*  
 ते तुल ते ह जल ते जल ते जल ते जल ते जल ते  
*that count in great for the father and is at the father*  
 ते तुल है द जल ते ह जल ते जल ते जल ते जल ते  
*that count of one nature of the father is the father is the father*  
 ते ते जल ते ह जल ते ह जल ते ह जल ते ह जल ते  
*by him is own father in state to find it was at the father*  
 छह ते ह जल ते तुम जल ते जल ते जल ते जल ते  
*the desire was that the father will which some eating are is*  
 जल ते ह जल ते जल ते जल ते जल ते जल ते  
*belly I may fill that the father to the father is the father*  
 ते ह जल ते ह जल ते ह जल ते ह जल ते ह जल ते  
*coming to say the father that the father is the father*  
 को रत जल ते ह जल ते ह जल ते ह जल ते ह जल ते  
*to bread much is and I for the father the father is the father*  
 जल ते ह जल ते जल ते जल ते जल ते जल ते  
*my own father of sea will go and him to will say that the father is by*  
 दाम ते जल ते जल ते जल ते जल ते जल ते जल ते  
*God of and fly sin done is and none the father not that*  
 फिर जल ते ह जल ते ह जल ते ह जल ते ह जल ते  
*again fly son I may be called the father is the father is the father*

k<sub>1</sub> buobai banro Trib uthi ke ap'ne bap ke tu chro  
*of (to) equal male Then arisen having his own father of near he went*  
 Auru w<sub>1</sub> abhai dur hte k<sub>1</sub> usu dikh ke bapu kã d<sub>1</sub>ru  
*And I e yet far off was that him seen having the father to pity*  
 l<sub>1</sub>gi auru d<sub>1</sub>ru ke us kã gre lagai lau ruru chumo B<sub>1</sub>tr-  
*was attached and un having him on neck embraced and kissed The son*  
 ne us se k<sub>1</sub>hi k<sub>1</sub> he p<sub>1</sub>tr m<sub>1</sub>ñ ne D<sub>1</sub>ru ko ruru tumh<sub>1</sub>ro p<sub>1</sub>pu  
*by him to it was said that O father me by God of and thy sin*  
 k<sub>1</sub>ro ruru ab is lah n<sub>1</sub>hi k<sub>1</sub> ph<sub>1</sub>u tumh<sub>1</sub>ro laika  
*was done and now this worthy not that again thy son*  
 k<sub>1</sub>hiũ Bip ne ap'ne n<sub>1</sub>ruk<sub>1</sub>ru se l<sub>1</sub>hi k<sub>1</sub> roch<sub>1</sub>hi se  
*I may be called The father by his own servants to it was said that 'good than*  
 ach<sub>1</sub>hi posak m<sub>1</sub>hs lawau auru is kã pah<sub>1</sub>awau ruru h<sub>1</sub>ru s<sub>1</sub>b k<sub>1</sub>hayẽ  
*good dress bring out and this one on put and (let) us all eat*  
 auru k<sub>1</sub>husi manaw<sub>1</sub>ñ k<sub>1</sub>he se k<sub>1</sub> h<sub>1</sub>maio vahu l<sub>1</sub>ri<sub>1</sub>ka maio hato  
*and merriment male what from that my this son dead was*  
 so ab jo hai, k<sub>1</sub>hu gao hato ab m<sub>1</sub>hi gao hai Tab be k<sub>1</sub>husi  
*he now alive is lost gone was now found gone is Then they merriment*  
 k<sub>1</sub>uan lage  
*to male began*

Us ko baio laika khet m<sub>1</sub>ñ hato J<sub>1</sub>b g<sub>1</sub>hai ke n<sub>1</sub>gich awo auru  
*His elder son field in was IPhen house of near he came and*  
 gaibo auru nachibo suno tab k<sub>1</sub> nauk<sub>1</sub>ai ko bulay ke  
*singing and dancing was heard then one servant called having*  
 puch<sub>1</sub>hi k<sub>1</sub> yau ka hai ? Us-ne us se k<sub>1</sub>hi k<sub>1</sub>  
*it was asked that this what is ? Him by him to it was said that*  
 'tumh<sub>1</sub>ro b<sub>1</sub>hai awo h<sub>1</sub>ai auru tumh<sub>1</sub>re bapu-ne b<sub>1</sub>ai jeon<sub>1</sub>ai k<sub>1</sub>ari hai,  
*thy brother come has and thy father by great feast made is,*  
 k<sub>1</sub>he se k<sub>1</sub> usai b<sub>1</sub>halo changa pao Us ne  
*what from that him well healthy it has been found' Him by*  
 risay ke b<sub>1</sub>h<sub>1</sub>ai jano nah<sub>1</sub> chaho Tab us-k<sub>1</sub> bapu ne  
*become angry having inside to go not it was wisel Then his father by*  
 b<sub>1</sub>hi a<sub>1</sub> ke b<sub>1</sub>hi kã m<sub>1</sub>nao U<sub>1</sub>hi ne bapu se k<sub>1</sub>hi  
*outside come having him it was appeased Him by the father to it was said,*  
 'dekho it'ni b<sub>1</sub>r'can se ham tumh<sub>1</sub>ai sew<sub>1</sub> karat h<sub>1</sub>ai auru k<sub>1</sub>ab hũ  
*'see so many years from I you service doing am and ever even*  
 tumh<sub>1</sub>ai ag<sub>1</sub>gi<sub>1</sub> k<sub>1</sub> b<sub>1</sub>hur nah<sub>1</sub> ch<sub>1</sub>lat h<sub>1</sub>ai, puantu tum ne k<sub>1</sub>ab hũ k<sub>1</sub>  
*you orders of out not going am but you by ever even one*  
 b<sub>1</sub>k'ai ko bachcha hamañ nah<sub>1</sub> dao k<sub>1</sub> ap'ne m<sub>1</sub>lap<sub>1</sub>u ke sang  
*goat of young one to me not was given that my own friends of with*

Ihusi                      mami                      Auru                      un                      tumharo                      haru                      a                      w  
*me:iment    I might have made    And    when    you    this    son    cry:*  
 un                      tumharo                      mdu                      pitu:an maĩ                      uru,                      tum nē                      ubi                      i                      i  
*clou by    you    fortune    laidle in    was scalded,    you ly    lie    great*  
 j:ou n                      'har'                      Ulu n                      u                      i                      u                      i                      ta                      tum                      d:ar                      hu                      n  
*feast was made'    Him ly    him to    it was said    O    son    you alive    i*  
 ur                      rān                      uru                      jo kuchhu                      hu ro                      hu                      a                      to                      i                      hu                      par                      hu  
*near were    and    where    now    is    that    there only    is    but    jo*  
 m m ubo                      uru                      raji                      huib                      chhu,                      i                      hu                      a                      li                      tumharo                      i                      i  
*to celebrate    and    please    to    is    joyer    what from    the    your    the*  
 hli u                      mro hro                      so                      jo                      hu,                      uru                      Hu                      ro                      hro                      so                      hu                      mlo-hu  
*brother    dead was    he    alive    .    and    lost gone was    he    for    fu    li    i'*

In the north-western portions of Farukhabad the language is also Kanauji —not Antarbadi or Braj Bhakha as has been hitherto supposed. This will be evident from the following specimen, which is the first few lines of the Parable. The language is identical with that of the corresponding portion of the preceding specimen.

[No. 2.]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

### WESTERN HINDI

KANAUJI

(WEST OF DISTRICT FARUKHABAD)

एक मनई-के दोए लडिका हते । छोटे लडिका ने बाप सन कही कि  
हमारे हींसा-को बाँटु करि द्यो । बाप-ने उस-को हींसा बाँटि द्यो । थोडे  
दिन पाछे छोटे लडिका-ने अपनो सब धनु ब्रकड़ो करि के परदेस निकसि-गयो ।  
हुआँ सबरो माल टाल खोंटे राइ-माँ उडाय-द्यो । जब सब खर्च हुइ-गयो  
तब उस देस-माँ अकाल पडो और बड़ भूखन सरन लगो ॥

### TRANSLITERATION AND TRANSLATION.

Ek	manai ke	doe	larika	hate	Chhoti	laril ne	baap san
One	man of	two	sons	were	The younger	son by	the father to
kahi	hi	hamare	hisa ko	bañtu	kari	dao	Bap
it was said	that	'my	share of	division	having made	give'	The father
ne	us ko	hisa	bañtu	dao	Thore	din	pachhe
by	his	share	dividing	was given	A few	days	after
larika ne	ap no	sab	dhanu	il attho	karile	par des	
son by	his own	all	fortune	together	made having	a foreign land	
nikasi gao	Hua	sabro	mal tal	khote	rah ma	way dao	Jab
went away	There	all	riches	evil	way in	was squandered away	When
sab	l harch	hui gao	tab	us	des mĩ	il il	paro
all	expended	became	then	that	country in	famine	tell
And	le						
blul han	marin	lago					
from hunger	to die	began					

## KANAUJĪ (PACHARUĀ) OF ETAWAH

The language spoken over the greater part of the district of Etawah is Kanaujī. Only in the south, in the Doab of the Chambal and the Jamna do we hear the Bhadaunī dialect of Bundeli. To the north-west of Etawah lies the district of Mainpuri, the language of which is Braj Bhākha or Antarbadi. To its north lies Farukhabad and to its east Cawnpore, in both of which Kanaujī is spoken. As might be expected the Kanaujī of Etawah shows traces of the influence of Braj Bhākha and of Bhadaunī, but on the whole, it is fairly pure.

In the original Rough List of the languages of this district, what is now stated to be Kanaujī, was wrongly shown as Antarbadi. That it is Kanaujī will not be doubted after a perusal of the specimens which follow.

The district of Etawah is divided into two nearly equal parts by the river Sengar, which runs north west and south east, parallel to the course of the Jamna. There are therefore (if we exclude the Chambal Jamna Doab) two main tracts: a south western, between the Sengar and the Jamna, and a north-eastern beyond the former river. The latter tract is locally known as the *Pachar*, and local officials distinguish between the Kanaujī of the Pachar, which they call *Pacharī va*, and that of the rest of the district. Procharua shows more traces of the influence of Braj Bhākha, and less of that of Bhadaunī than does the Kanaujī of the unnamed south-western tract.

The following is the estimated number of speakers of these two forms of Kanaujī —

Pacharua	200 000
Kanaujī of south west	101 000
	<hr/>
TOTAL	301 000
	<hr/>

In 1891, the total population of the district was 727,629, and the balance is mainly made up by 55,000 speakers of Bhadaunī and 285 000 people who are reported to speak Urdu. The latter figures appear to be a needlessly large estimate, but no better one is available. I proceed to give specimens of both forms of Kanaujī.

For Pacharua, I give a few lines of a version of the Parable of the Prodigal Son. It will be seen that there are very few local peculiarities. We have *lē*, *lē*, and *laū* for the sign of the accusative dative, and *ne* or *naī* (Bhadaunī) for the agent. The sign of the conjunctive participle is *lē* as we also find in Bhadaunī. We meet the form *aī* for *hai*, they were, which properly belongs to Braj Bhākha. The third personal pronoun is *ū*, with an oblique form *ea* or *ba* (again Bhadaunī). There is also the tendency to eliminate an *r* before another consonant which is a marked peculiarity of Bhadaunī. Thus *lkhachhu* for *lkhach* expenditure, and *paddes* for *parides*, a foreign country. The form *juā*, there, is noteworthy.

[No 3]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

## WESTERN HINDI

KANAUJĪ (PACHARUA)

(DISTRICT ETAWAH)

एक मनई कों दुइ लरिका हते । उन में तें छोटे ने बाप तें कही ए  
 बाप धन में ते जो हमारे हीसा होय सो हमें दे देउ । तब वा ने वा कौ  
 अपनी धनु बाँटि द्यो । कहु बहुत दिन नाही भये ऐं कौ छोटे लरिका सब  
 कहु जोरि बटोरि कों पदेस निकारि गयो और जुआँ लखई में दिन काटत अपनी  
 धनु उडाय भडाय द्यो । जब वा को सब खचु हुय चुको और वा देस में बडो  
 भारी अकालु परो औ वू कगालु हुइ गयो तब वू जाय कों वा मुलिक की रहै-  
 ख्यन में तें एक की हियों रहन लगो जा नैं वा कों अपने खेत में सूअर चरैबे कों  
 पठ्यो ॥

## TRANSLITERATION AND TRANSLATION.

Ek	manai kē	dui	larika	hate	Un mē taī	chhote ne
<i>A certain</i>	<i>man to</i>	<i>two</i>	<i>sons</i>	<i>were</i>	<i>Them in from</i>	<i>the younger by</i>
bap tē	kahi	e	bap	dhan mē te	jo	hamaro hīsa
<i>the father to</i>	<i>it was said</i>	<i>O</i>	<i>father</i>	<i>property in from</i>	<i>whom</i>	<i>my share</i>
hoi so	hamē	dai deu	Tab	wa ne	wa kō	ap no dhanu
<i>may be that</i>	<i>to me</i>	<i>give away</i>	<i>Then</i>	<i>him by</i>	<i>him to</i>	<i>his own substance</i>
bāta	dao	Kachhu	bahut	din	nahī	bhayē aī
<i>having divided was given</i>	<i>Some</i>	<i>many</i>	<i>days</i>	<i>not</i>	<i>become were</i>	<i>that the younger</i>
larika	sab kachhu	jori batori kē	puddes	nikai gao	aur	juā
<i>son all anything</i>	<i>collected having</i>	<i>another country</i>	<i>out went</i>	<i>and</i>	<i>there</i>	
luchhai mē	din	kr̥tat	apno	dhanu	may bh̥ray	dao
<i>debauchery in</i>	<i>days</i>	<i>passing</i>	<i>his own</i>	<i>fortune</i>	<i>was squandered</i>	<i>When him of</i>
sab kachchu	hui chuko	auru	wa	des mē	bao	bhari
<i>all expenditure was completed</i>	<i>and that</i>	<i>country in</i>	<i>greatly</i>	<i>heavy</i>	<i>famine</i>	
paro au	bu	hangalu	hui guo	tab	bu	jay kō
<i>fell and he</i>	<i>poor</i>	<i>became</i>	<i>then</i>	<i>he</i>	<i>gone having</i>	<i>that country of</i>
rahiyyan mē	taī	ek	ke	hiyā	rahan	lago,
<i>inhabitants in from</i>	<i>one of</i>	<i>near</i>	<i>to live</i>	<i>began</i>	<i>whom by</i>	<i>him as for</i>
khēt mē	suar	charaibe	kō	pathao		
<i>field in</i>	<i>some</i>	<i>feeding for</i>	<i>it was sent</i>			



### KANAUJĪ OF SOUTH-WEST ETAWAH

The dialect spoken in the south west of Etawah hardly differs from that which prevails in the Pachar tract. The influence of Bhadauri is felt a little more strongly and that is all. To this we may attribute the use of *ba* (and not *wa*) for the oblique form of the third personal pronoun. To the same influence is due the use of *ba* (Bhadauri *ba*) for the nominative as well as *wah*. We may also note the use of the Agent case for the subject of an *intransitive* verb in the past tense. In this case the verb is used impersonally. Thus *ochhe lar'la ne cl'alo* the younger son went literally by the younger son it was gone. This of course is altogether contrary to the rules of Standard Hindi but is all the same quite common in this part of India. It is an instance of the preservation of a very old idiom. Compare the Sanskrit *tena chakram*.

[No 4]

## INDO-ARYAN FAMILY

## CENTRAL GROUP.

## WESTERN HINDI

KANAUJI

(SOUTH-WEST OF DISTRICT ETAWAH)

कोई आदमी के दो लडका हते । दोऊ में-से नन्हें-ने बाप से कह्यो  
कि अरे बाप रुपया पैसा-में-से जो मेरो हीसा होय सो मो-कों देखो । तब  
वा कों हीसा रुपया पैसा बाँट द्यो । थोरे दिन भये कि ओछे लडका-ने  
सब चीजें जोर-कर परदेस चलो और हुआँ बुरे काम रोज रोज करत रहो ।  
और रुपया पैसा अपनो खोय द्यो । जब वा ने सब कौड़ी पैसा खोय द्यो  
तब परदेस-में भारी काल परो और वह गरीब हुड-गयो । और वह जाय के  
हुडन-के आदमियों-में से एक-के हियाँ रहन लगो जने वा को अपनी खेतों-में  
सूअर चराइवे-को पठ्यो । और वा उन कोंसों को जो सूअर खात हते आपौ  
खायौ चाहत-हतो और बोज वा कों कुछ नहीं देत-हतो ॥

## TRANSLITERATION AND TRANSLATION.

Koi	ai'mi h	do	la'ka	hate	Dou m' se	nanh' ne
A certain	man of	two	sons	were	The two in from	the younger by
ba'p se	ka'hi	ki	aro	ba'p	rupya pa'sa m' se	jo mo'io
the father to	it was said	that	O	father	rupees	piece in from what my
hi'sa hoy	so mo lo' deo'	Tab	ba lo' hi'sa	rupya pa'sa	ba't d'ro	
share may be	that me to give'	Then	its share	rupees	piece was divided	
Thoi' din	bh'ya	ki	och'h	la'ka ne	sa'ib chi'c	jo' lai
A few	days	became	that the younger	son by	all things	collected having
pa' des	chalo	aur	hu' bu'io	la'm	io' io' io'	la'io' io' io'
a foreign country to	it was stated	and	there	evil	deed	daily
Aur	rupya pa'sa	ap'no	khoy d'ro	Ta'b	hi' ne	la'auri pa'io'
And	rupees	piece	his own	was lost	When him by	all
khoy d'ro	tab	pa' des m'	bha'u	kal	pa'ro,	aur wa' gao'ib
was lost	thou	the foreign country in	heavy	famine	fell	and he
hu' g'yo	Au' wah	jo' lo	hu'io' lo	ad mo'io m' se	ek lo	hu'io' r'ha'u
became	And he	gone having	there of	men in from	one of	men to live
lago	pa' ne	hi' lo	ap'ne	kh'io' m'e	suai	cha' u'be lo
began	women by	him	his own	fields in	some	feeding for
					it was sent	And

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ba un kōsō lo jo sur khat hate apau khayau chahat-hato  
*le those husks which some eating were himself also to eat wishing was*  
 Aur kou ba lō kuchh nahī det-hato  
*And anybody him anything not giving was*

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## KANAUJI OF HARDOI

Crossing the Ganges from the district of Firozhabad we come to Hardoi the only western district of Oudh of which the language is not Awadhi. Here it is everywhere Kanauji. Local authorities recognise three or four sub-varieties but the differences are merely as to the amount of Awadhi with which the Kanauji is mixed.

The number of speakers of Kanauji in Hardoi is estimated at 1 030 000. The district has to its east Unao and Lucknow and to its north Sitapur and Kheri in all of which the language is Awadhi. It is hence natural to expect a certain infusion of that form of speech in the local Kanauji. This infusion varies from place to place but is generally very slight in amount. Only in the extreme east of the district in Tahsil Sandila and the neighbourhood is the infusion so strong as to form a mixed dialect requiring separate treatment. We may estimate the number of speakers of each of the two forms of Kanauji employed in Hardoi as follows:—

Standard Kanauji slightly mixed with Awadhi	890 000
Mixed dialect of Sandila	140 000
	<hr/>
TOTAL	1 030 000
	<hr/>

The mixed dialect of Sandila will not be considered here. It will be found dealt with together with other mixed dialects on p. 111 ff. At present I confine myself to the Kanauji of the rest of the district. As a sample I give an abstract of the main story of the Parable of the Prodigal Son which illustrates the dialect of the centre and south of the district. This is locally known as *Bangial* from the name (Bangar) of one of the Parganas in which it is spoken. Illustration of the dialects of other parts of the district (except Sandila) is quite unnecessary.

We may trace the influence of Awadhi in the rare use of the typical Kanauji termination *as* of weak masculine nouns in the employment of *leh* as the oblique form of *so* that and in the locative *par desai* (Awadhi *par desai*) in a foreign country.

Note also the way in which the letter *r* is added to a word ending in a consonant as in *Jhusamadi* entirely. This addition of *r* is common in the Kanauji spoken north of the Ganges and in Cawnpore.

**INDO-ARYAN FAMILY.**

**CENTRAL GROUP.**

## WESTERN HINDI

KANADUJI

(CENTRAL AND SOUTH WEST OF DISTRICT HARDOI)

एक आदमी के दुइ लरिका हते । तेहि-माँ ते जो छोटे लरिका हतो सो अपने बाप-पर कहन लागो कि जो कुछ रुपया हमारे हीँसा-को छोड़ सो बाँटि देउ । तब बाप-ने वहि के हीँसा-को रुपया बाँटि दओ । तब छोटे लरिका अपनो हीँसा लेइ के परदेसइ चलो गयो और हुआँ सब रुपया कुचाल-में उड़ाइ दओ । और जब बनाइ के खरखीन जुइ गयो तब कुछ दिनन के पौछू वहि देस-माँ अकाल परो । तब बहु केहु बडे अमीर-को दुआरे गयो । तब वहि ने वहि-का खेतन-माँ मुचरी चरेबे-पर करि दओ । जब बहु हुअ जँ व्याकुल भओ तब फिरि अपने घर लौटि आओ और अपने बाप की खुसामदि करी और कहन लागो कि हमारी खता माफु करी । तब बाप आनद जुइ गयो और कसुर माफु करि-दओ ॥

### TRANSLITERATION AND TRANSLATION.

Ek	id'mi	he	dui	larika	hate	Tehu	mā te	jo	chhoto	larika				
One	man	of	two	sons	were	Them	in	from	who	younger	son			
hato	so	ip'ne	bap	pai	lahin	lago	hi,	'jo	kuchhu	rupiya				
was	he	his own	father	to	to say	began	that	what	anything	money				
hamare	hisa	ko	hoi	so	bāti	deu	'	Tri	bap	ne	wali	he		
my	share	of	may	be	that	dividing	give	'	Then	the	father	by	him	of
hisa	ko	rupaya	bāti	dao		Tri		chhoto	larika	ip'no				
share	of	money	dividing	was	given	Then		the	younger	son	his	own		
hisa	lei	he	par	desai		chalo	gao,	aur	huā	sab	rupiya			
share	taking		to	a	foreign	country	went	away,	and	there	all	money		
kuchal	mē		ura	dao		Au	jab		banai	he				
evil	conduct	in	was	wasted	away	And	when		made	hating	(1e	very)		
khai	khai	hui	gao,	tab	kuchhu	dinan	he	pichhu	wahi	des	mā	alal		
indigent	became,	then	some			days	of	after	that	country	in	famine		
paro	Tab	wahu	lehu	bare		amir	he	durro	gao	Tab	wahi	ne		
fell	Then	he	some	very	rich	man	of	at	door	went	Then	him	by	

wahi ka khetan m̃ suari charaibe pai kari dao Jab wahu hua ũ  
*him to fields in sown feeding on it was made When he there too*  
 byakul bhao tab phiri ap̃ne ghar laut̃ 10, aur  
*distraught became then again his own house to returning he came, and*  
 ap̃ne bap ki khusamadi hai aur kahan lago ki, 'hamāri  
*his own father's of entirety was made, and to say he began that, my*  
 khata maphu karau Tab bap anand hui 10, aur kasur  
*sin forgiveness make' Then the father happy became and fault*  
 maphu hai dao  
*forgiveness was made*

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### KANAUJI OF SHAHJAHANPUR

To the west of the districts of Hardoi and Kheri lies the district of Shahjahanpur in the province of Rohilkhand. It is commonly stated that this province has a dialect of its own. This is a mistake. The language of Eastern Rohilkhand is Kanauji, and that of the west is the same as that of Meerut and Muzaffarnagar or else Braj Bhalha.

I will be seen from the following specimen that the dialect of Shahjahanpur is ordinary standard Kanauji. There are hardly any local peculiarities. We may mention the forms *ka* the sign of the accusative dative, *ne* the sign of the agent, and *i* *ā* or *mal'ya* the sign of the locative as local forms of the case suffixes. The use of *oi* instead of *ui* for him is probably due to the influence of the Awadhi of Kheri. We may also notice the tendency to add the vowel *i* to a word ending in a consonant as in *bad'i* after *det* giving which is characteristic of north Gangetic Kanauji and of that of Cawnpore. Finally note the way in which an intransitive verb can be used impersonally with the subject in the agent case as in *lai'la i e oi'alo* it was gone by the son, *i e* the son went.

The specimen consists of the first few lines of the Parable of the Prodigal Son.

[No 6]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

KANAUJI

(DISTRICT, SHAHJAHANPUR)

एक आदमी-के दुइ लरिका हते । उन-में-से कोटे-नें बाप-से कही  
 कि हे बाप माल-को हीसा जो हम-का मिलिबो चहियें सो हम-का दै-देउ ।  
 तब ओहि-नें मालु उन-का बाँटि दओ । और थोर दिन बादि कोटे लरिका-नें  
 सबु एक-हाओ करि-के एक दूर-के देस-को चलो और हुँआं अपनो मालु कुचा-  
 लि-में उड़ाइ-दओ । और जब सबु खर्चु हुइ-गओ तब ओहि देस-में बडो अवाल  
 परो और बहु वनाइ-के सखत हाल होन लगो । तब ओहि देस-के एक  
 भागमान-की क्रियाँ जाइ लगो । ओहि-नें उसे अपन खेतन-महियाँ सूकर चरा-  
 ओन-क पठओ । और ओहि-को मनु भयो कि उन बकलन-से जो सूकर  
 खात-हैं हम-हैं अपनो पेट भरि लेहिँ कि कोई ओहि-का नाहीं देति हतो ॥

## TRANSLITERATION AND TRANSLATION.

Ek	ad'mi ho	dui	larikā	hate	Un-mē se	chhotē nē
One	man of	two	sons	there	Them in from	the younger by
bap se	karai	ki	'he bap	mal ko	hīe	jo ham ka
the father to	it was said	that	'O father,	property of	share which	me to
mihbo	chahiyē	so	ham ka	dai dā	Tah	ohi nē
to be got	is proper	that	me to	give away	Then	him by
un ki	biti	dai	hai	thon	din	hidi
them to	having divided	was given	And	a few	days	after
larikā nē	sabu	ek-hao	lai ho	ek	dui ho	des ho
son by	all	in one place	made having	a	distant	country for
aur	hūā	ap'no	malu	kuch dī mē	un dī	hai
and there	his own	property	and conduct in	was wasted away	And	when
sabu	kharcha	hai	jo	des mē	hai	al kī
all	expenditure	became	then	that country in	great	famine
was	hai	ke	sakhat	hai	hon	lagi
he	made having	(ie extremely)	land	condition	to be	begun
ohi	des ho	ek	bhag'man	le	hai	jo
that country of	one	rich man of	near	having gone	he joined	Him by
						him as for



ap'ne	khetan mahiyā	sukar	charaon ka	pathao	Aui	ohi ko	manu
his own	fields in	swine	feeding for	it was sent	And	his	mind
bhao	hi	un	bak'lan se	jo	sukai	lhat-hai	ham hū
became	that	those	lucks with	which	swine	eating at	I too
pet	bhari lehī	ki	koi	uni ki	nahī	dehā hato	
stomach	will fill	because	anybody	is to	not	giving was	

### --- KANAUJI OF PILIBHIT

The District of Pilibhit to the north of Shahjahanpur was originally a portion of Bareilly. The dialect of the latter district is Braj Bhakha. That of Pilibhit is Kanaui in the main but with here and there a Braj inflexion. For instance while the Kanaui *ś/o* was is quite common we have also the Braj */o*. Thus in a witness's deposition received from Pilibhit we have *bāyār baṛ: soat l:* my women folk were sleeping and again a few sentences lower down *wa: ei mo lo bulao t/o* she had called me. With the exception of these few borrowed Braj expressions the language is the same as the Kanaui of Shahjahanpur and it is unnecessary to give any specimen of it.

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## MIXED DIALECTS

## KANAUJI OR CANNPORE

The district of Cawnpore has Farukhabad and Etawah, of which the language is Kanaui, to its north-west To its east, across the Ganges lies the district of Unao, in which Eastern Hindi is spoken To its south east, in the Doab between the Ganges and the Jamna we have Fatehpur, of which the language is also Eastern Hindi To its south, across the Jamna, in order from east to west are Hamirpur and Jalaun of both of which the dialect is Bundeli Being thus surrounded by three different dialects, we may naturally accept that the local form of speech is a mixed one and so it is It is everywhere based on Kanauji but is generally mixed with Eastern Hindi Eastern Hindi prevails on both banks of the Jamna as far as the common boundary of Hamirpur and Jalaun Here it is nowhere pure, and is known as Tuhari, or the language of the River Bank In Hamirpur it is infected with Bundeli, but is still based on Eastern Hindi In Fatehpur, to the south east of Cawnpore, it also preserves its Eastern Hindi character but in Cawnpore, the infusion of that language is weaker than elsewhere and the Tuhari is like the Kanauji of the rest of the district only more strongly infected with Eastern Hindi I therefore do not class it under the latter language as has been done with the Tuhari of Hamirpur, Banda and Fatehpur, but consider it as a form of Kanauji The following are the estimated numbers of the speakers of Kanauji and Tuhari in Cawnpore —

Kanauji	1 000 000
Tuhari	40 000
<b>Total</b>	<b>1 180,000</b>

The following specimen of the Kanauji of Cawnpore is a folktale I here give a brief sketch of the chief peculiarities of the dialect which differentiate it from Standard Kanauji

In pronunciation, we may note the way in which *e* optionally becomes *ya*, *e* optionally becomes *ya*, *o* optionally becomes *wa*, and *o* optionally becomes *wa* Thus, we have *e'u* or *ya'u* one *jehi* or *gyahi*, this (obl form), *toro* or *twao*, thy, and *toki* or *twaki* thee These peculiarities also occur in Eastern Hindi

Nouns are declined as in ordinary Kanauji The termination *u* of weak nouns, as *ghas* or *ghasu*, a house, is very common The sign of the accusative dative is *ko*, *kashā* or (Eastern Hindi) *la* *Nitin* is 'for' The instrumental ablative has *se*, *te*, or *tē* The genitive has the standard Kanauji *lo* (*le*, *ke*), and also the Eastern Hindi forms *lei* or *lyai* (not changing for form or gender), and *leo* or *kyao* (obl *→e*, fem *→i*) The locative has *mē*, *mā*, or (Eastern Hindi) *makhā*, in, *par*, *par*, on, *lō*, up to

The Pronouns are,—

1st person,—*mai* I, *moio*, my, *ham*, *hamu* or *hamāi*, we, *ham'o*, or *hamao*, our

2nd person,—*tu*, thou, *toro* thy, *tum* or *tumh*, you, *tumh'o* or *tumhao*, your

3rd person,—*wah*, *wuh*, *wahu* (often written *bañu*), or *wau* (often written *ban*), he, that, obl sing *wahi*, *wuhī*, *wohi*, or *ui*, agent *wahī*, *wuhī*, *wohī*, or *uī*, Nom plur. *we*, *us*, obl plur *ui*

This,—*i*, *yah* (or *jah*) *yahu* (or *jahu*), or *yan* (or *jau*), obl sing *i*, *yahi* *jahi* or *jyahi*, agent, *yahi* *jahi* or *jyahi* nom plu *ye* *je*, obl plur *in*

In all the above especially in the first and second persons the plural is commonly used for the singular

The Relative pronoun is *jaunu*, etc, and the Interrogative *kaunu*, etc as in standard Kanauji What 'is *kahe* obl *kahe*

The Verb is irregular in the first person plural, which may optionally end in *an* This seems to be a combination of the Eastern Hindi *an*, with the favourite Kanauji termination *n* The Verb substantive is thus conjugated —

PRESENT		PAST	
SING	PLUR	SING	PLUR
1 <i>hai</i>	<i>hai</i> or <i>hai</i>	<i>rahaũ</i>	<i>raha u</i> or <i>raha:</i>
2 <i>hai</i>	<i>hai</i>	<i>raha:</i>	<i>raha:</i>
3 <i>hai</i>	<i>hai</i>	<i>raha:</i>	<i>raha:</i>

We sometimes find present forms borrowed from Eastern Hindi, such as *ham ahinu* (for *ham ahen*), *no re*

For the past we have also the typical Kanauji *tho* and I have met one or two instances of forms like *mai tho*, I was *Rahi* (plur fem of *raho*) is used to mean 'she remained'

In the Active Verb, the infinitive is *maian*, *maianu*, *mai'no* *maiaũ*, *maiaũ* or *mai bo* The Present Participle is *maiat*, *maiatu* or *mai'to* In three or four instances I have met a masculine form *maiat* Thus *larila awat* *hai*, the boy is coming, *tu saugandh khat* *hai* *amun taya* *la bapu banawat* *hai*, thou art taking an oath and making only the devotee your father Similar additions of *i* are found in other forms of Kanauji used north of the Ganges The Past Participle is *maio* The Conjunctive Participle is *maia lai*

The Present tense, 'I strike,' or 'I may strike' is—sing *maiaũ*, *maiat*, *maiat*, plur *maianu* or *marat* *maianu*, *maiat* *Maia lai haũ*, etc, is also common

The future is *mariahaũ*, *maiahai* *maiahai*, *maihanu* or *maiahaũ*, *maiahai*, *mariahaũ* Note that the first vowel is shortened, as in Eastern Hindi, owing to its falling in the penultimate Here and there I have met instances of the Eastern Hindi future of which the typical note is the letter *o* Thus, *I am mariahe*, I shall strike

In other respects the conjugation of the verb follows standard Kanauji Some times we meet stray Eastern Hindi forms such as *dinheũ* he (or they) gave

याकँ इते राजा वीर विकरमाजीत । तिन-के याक रानी रहै । उइ राजा औ रानी-माँ बाजी लागी कि याक चिरैया बोलति-रहै । तीन राजा तौ कहत-रहै कि इस बोलतु-है । औ रानी कहतौ-हती कि कौनवाँ बोलतु-हुइ-है । ऐसी हुज्जत रहै कि वहै चिरैया पेंडे-पै-से उडि भाजी । तौ कौनवै निकसो । तब तो सरमाय-कै राजा रानी-कइहाँ निकाति दीन्हनि । रानी-के उइ राजा-ते अढ़ाई महिना-को औधान हतो । उइ रानी-का चलत चलत याक मड़ैया मिली । तीन तया-केरी मड़ैया कहावति-हती । तीन-माँ जाय-कै रह्यो-जाय और मड़ैया-माँ टटिया लगाय-लीन्हनि । जब धोरी विरियाँ-माँ तया उइ मड़ैया-के नैरे आये तब कहन लागि कि ई मड़ैया माँ लरकिनी होय तौ लरकिनी औ लरिका होय तौ लरिका होय । तब वहि-माँ-से उइ रानी-ने जवाबु द्यो कि हम फलानाँ आहिनु । और अपनु सब विद्या तया-मे कहि-डारी । तया वहि-की लरकिनी-ही-की नाई रक्षा कीन्हनि ॥

फिरि नवयें महिना-माँ उइ रानी-के एकु लरिका भयो । जब बहु लरिका बड़ो भयो तब औरे लरिकावन-माँ खेलिवे-का जान लागी । और जब अनवादु करै तब उइ लरिकावन-ते सौगंधें खाय कि हम ऐसो नाहीं करो-है । तब सब लरिकावा वहि-के धौलैं मारैं । तब फिरि हर दाय तयै-की सौगंध खाय औ कहै कि हम अनवादु नाही करो-है । आखिर-का उइ सब लरिकावा वहि-से कहैं कि अपने बाप-को नाउँ बताव । तब वहि-ने तयै-की नाउँ बताय-दयो । तब फिरि उइ लरिकावा वहि-से कहैं कि धा समुर तयै-की सौगंध खाति-है और तयै-का बापु बनावति-है और वैसे तौ तया-केरी गुलामु है । तब फिरि महीं सरमाय-करि-कै अपनी मैया-से बापु-को नाउँ पूछी । तब वहि-की मैया-ने बापु-को नाउँ विकरमाजीत बताय दयो । दुसरे दिना विकरमाजीत-की सौगंध खाई । तब उइ लरिकावन वहि-से कहो कि समुर-क औरी कब-हूँ विकरमाजीत-को नाउँ मुनो-है कि अब-ही जानत-ही । तब

फिर सरमाय-गञ्ज और अपनी मैया-से कहो-जाय कि हम अपने बाप-के तीरा जेबे और कढ़ि-के चलो-गञ्ज ॥

जाय-के उड़ देस-माँ पहुँचो-जाय । हवाँ याक कुआँ-माँ पानी भरतौ-हतीं । उम-ते कहो कि हम-का पानी पियाय-देउ । उड़ कहन लागीं कि पियाय देतौ-हनु । तब फिर वहि-ने कहो कि हम-का जल्दी पियाय देव । तौ उड़ कहन लागीं ऐसे जल्दी होय तौ कुआँ-माँ कूदि परौ । तब कूदि परो । तौ वहि-माँ देखो कि याक वहि-माँ बहूतै नौकी लरिकिनी दैतुर-केरी बैठी-है । तीन दैतुर बारा कोस डंगे और बारा कोस डंगे मानुस-केरी महुँक तक नाहीं राखति-रहै । तीन मानुस-की महुँक पाय-कर अपनी लरिकिनी-से पूछो कि ह्याँ मानुस-की महुँक जानि-परति-है । लेकिन वहि-ने भुनगा बनाय-के लुकाय राखो । जब दैतुर चलो-गञ्जो तब भेदै-भेद उड़ लरिका-ने लरिकिनी-ते उड़ दैतुर-केरी मरिबे-की जुगति पूछि-खई औ ओही जुगति-ते वहि-का मारि-डारो और वहि-का ओही कोनवाँ से रेंचि लाओ और वहि-के साथ बिआह करि-लओ और बिकारमाजौत-को लरिका बनि-गञ्जो ॥ जा भैया अढ़ाई मानिक-केरी कथा कहावति है ॥

## WESTERN HINDI

KANAUJI (MIXED DIALECT)

(DISTRICT, CANNANORE)

Yahañ One only	hate there was	Raja King	Bir the mighty	Bikar'majit Philamadjit	Tin he Him of	yah one		
Pani rahai Queen was	Ui That	Raja King	au and	Rani mā Queen in	biñ a cage	lagi was made	hi that	yah one
churaya bird	bolatī rahai calling was	Tiun Therefore	Raja the King	tiun on the one hand	lahat rahai saying was	hi that		
hans a swan	bolitū hai calling is	u and	Rani the Queen	lahatī hatī saying was	hi that	haun'wī a crow	bolitū calling	
huhai' will be'	Asi Such	hujjat discussion	rahai was	hi when	wahai that very	churay bird	pīre-pu the tree on from	
ui flying	bhaji departed	tiun then	haunawu a crow very	mik'o it turned out to be	Tib Then	to indeed		
car'mar hai become ashamed having	Raja the King	Rani laihā the Queen	mikari dnheni turned out	Rani he The Queen of	u that			
Raja te King by	ui hai two and a half	mahina ho months of	audhan pregnancy	was was	That That	Queen to walking		
chalat walking	yah one	maraya but	mih was found	Taun That	tava kerī the devotee of	maraya but	lahatwātī being called	
hatī was	Taune mā That very in	jav hui gone having	rahī jui she remained having gone	uru and	maraya mī the but in			
tatiya the screen	lacay lnheni fastened	Jib Then	thori little	biriyī mā time in	tava the devotee	u that	maraya but	
he nere of near	aye came	trib then	lahan to say	lage I began	hi that	maraya mā this	lāhoni but in	(if) a girl
hoy be	tau then	lāhini, a girl	au and	lāhā (if) a boy	hoy be	tau then	lāhā a boy	hov' will be'
wahu mā'e that in from	u the Queen by	Rani ne answer	jwabū was given	dao that	hi ' I	phalanī so and so	amun am'	
auru and her own	apanu all	sab suffering	bitha the devotee to	taya se was told	kahi dui The devotee	Tiya her of	u hui that	hi one
lāhini hi hi a daughter even of	naī like	rachchhī protection	lnheni made					

Phiri nawayē mahina mā u rini ke eku laika bhao 14b  
*Again until month in that Queen to one son was born. Then*  
 wahu larika buo bhao tab aue laikawan mā khelibe 14c  
*that boy big became then other children among playing for to go*  
 lago Amu jab an'wadu hawu, trb u laikan te  
*he began And when a wickedness he used to do then those boys to*  
 saugandhai khay 14 'ham aiso nahī karo hai' Tab  
*oaths he used to eat that me (by) such not done has been' Then*  
 sab laikawa wahu ke dhaulaī maiaī Tab phuu hai dāy  
*all children him cuffs used to strike Then again every time*  
 tayai 14 saugandh khay 14 lahai 14 'ham  
*the devotee even of oath he used to eat and used to say that 'me (by)*  
 an'wadu nahī karo hai' ākhni 14 u sab laikawa wahu se  
*wickedness not done has been' At last those all children him to*  
 lahai 14 14 ap'ne bap ko naū batw' Tab wahu ne  
*used to say that thy own father of name tell Then him by*  
 tayai ko naū batay dao Tab phuu u laikawa wahu se  
*the devotee even of name was told Then again those children him to*  
 lahai 14 14 'dha, sasui tayai 14 saugandh  
*used to say that, 'away father in law the devotee even of (on) oath*  
 khat hai auru tayai ka bapu banawati hai Auru wase  
*(thou) eating at and the devotee father (thou) making at And thus*  
 tau taya kero gulamu hui Tab phuu mihai  
*indeed the devotee of slave thou at Then again very much*  
 sar'may lai hai ap'ni maiya se bapu ko naū pūchho  
*become ashamed having his own mother from father of name was asked*  
 Tab wahu 14 maiya ne bapu ko naū Bikai'majit batay dao  
*Then his mother by the father of name Vil'amaditya was told*  
 Dus're dina Bikai'majit 14 saugandh khai Tab u  
*The second on day Vil'amaditya of oath was eaten Then those*  
 laikawan wahu se laho 14 'sasur u amau kab hū  
*(by) children him to it was said that 'father in law other also ever*  
 Bikai'majit-ko naū suno hui 14 14 hi janat hau' Tab phuu  
*Vil'amaditya of name was heard or now knowing are you' Then again*  
 sar'may gao auru ap'ni maiya se laho jay 14 ham  
*he was ashamed and his own mother to it was said having gone ti at I*  
 ap'ne bap ke tina rube amu lahi kai chalo gao  
*my own father of near will go' and said having he went away*  
 Jay hai u des mā prūcho jay Hunā yak luā mā  
*Gone having that country in he arrived going There one well-in*  
 pani bharti hui Un-te laho 14 'ham 14 pani  
*water (women) drinking were Them to it was said that 'me water*

piyay den      Uī      laharu      lagī      kī      piyay deti hanu      Tab  
*give to drink*      *They*      *to say*      *began*      *that*      *'giving to drink we are*      *Then*  
 phuri      wahi ne      lāho      kī      ham la      jaldi      piyay dew      Tau      u  
*again*      *him by*      *it was said*      *it at*      *me to*      *soon*      *give to drink*      *Then*      *it ey*  
 lahan      lagī      aisai      jaldi      hoy      tau      kuā mā      kudi      parau  
*to say*      *began*      *such*      *laste*      *(if) it ere be*      *then*      *well into*      *jumping*      *fall*  
 Tab      kudi      paio      Tū      wahi mā      dekho      kī      yah      wahi mā  
*Then*      *jumping*      *he fell*      *Then*      *it at in*      *it was seen*      *that*      *one*      *that in*  
 bahutai      niki      laukimī      daintui keri      baithi hai      Taun      daintui      bai  
*ie y indeed*      *beautiful*      *daughter*      *ogre of*      *seated is*      *That*      *ogre*      *twelve*  
 los      inge      auru      hui      los      unge      manus keri      mahāh      tak  
*los*      *on this side*      *and*      *twelve*      *los*      *on that side*      *man of*      *smell*      *even*  
 nahi      rakhati rahu      Taun      manus kī      mahāī      piy lai      apni      lamhina  
*not*      *leeping was*      *Him (by)*      *man of*      *smell*      *finding*      *is own*      *daughter*  
 se      pūchho      kī      hyā      manus kī      mahāh      jani parati hai  
*f om*      *it was asked*      *it at*      *leie*      *man of*      *smell*      *felt is*      *But*  
 wahi ne      bhun'ga      ban'ya hai      huk'ya      rakho      Jab      daintui  
*le: by*      *a mosquito*      *made having*      *having concealed*      *was lept*      *Then*      *demon*  
 chalo      gao      tab      bhedai bhed      u      lauhā ne      laukimī to      u  
*went*      *away*      *then*      *secret by secret*      *that*      *boy by*      *the girl from*      *that*  
 daintui kere      marib kī      juguti      pūchhi hai      Au      ohī      juguta to  
*demon of*      *the killing of*      *sol eme*      *was asked*      *And*      *it at ie y*      *scheme by*  
 wahi ha      mari dāo      auru      wahi la      ohī      hon'wā se      rīchi lao  
*im*      *it was killed*      *and*      *le: it at ie y*      *well from*      *le diaggd o t*  
 auru      wahi ke      sath      birh      hui ho      auru      Bihai'mayit lo      laul a  
*and*      *he of*      *with*      *marriage*      *he did*      *and*      *Pilamaditya of*      *son*  
 bani gao  
*became*

Ja bhaya      aibai      manik keri      latha'      lathawati hai  
*This*      *story*      *two and a half*      *gem of*      *story*      *being called is*

### FREE TRANSLATION OF THE FOREGOING

Once upon a time the mighty Vikramaditya was king. He had a queen and one day they had a dispute about a bird they heard singing. The king said it was a swan and the queen said that she thought it was probably a crow. While they were discussing the matter, the bird flew off the tree on which it was sitting and it turned out to be a crow after all. The king was so ashamed of being put in the wrong that he turned the queen out of doors although she was two and a half months gone with child by him.



She walked on till she came to a hut known as the hut of Tapy the devotee. She went into it and shut the mat door on herself. In a short time the devotee came home and when he found the door shut he said 'if there's a girl inside she will be my daughter and if there's a boy he will be my son.' Then the queen answered from inside that she was so and so and told him the tale of all her woes and the devotee took her under his protection as if she were a daughter.

In due course the queen had a son who grew up and began to play with the other children of the neighbourhood. When he did anything wrong he used like the other children to take oath that he had not done it. Then the children would cuff him and every time he used to swear by the devotee (as the other children swore by their fathers) that he had not done it. At last the children asked what was his father's name. He gave the name of the devotee. 'Away foul one! you are swearing by the devotee and making him out to be your father while you are really his slave.' At this he was much ashamed and asked his mother who his father was and she told him that his father's name was Vikramaditya. So next day he swore by Vikramaditya and the children said to him 'foul one! did you ever hear the name of Vikramaditya before or have you learnt it just now?' At this he was again ashamed and he went to his mother and said 'I'm going to my father and startle off.'

As he went along he came to his father's country and found some women drawing water from a well. He asked them to give him to drink and they said 'yes we will.' Then he asked them to give the water quickly and they replied 'if you are in such a hurry you can jump into the well.' So he did jump in and there he saw a very beautiful ogre's daughter sitting. Now this ogre could not stand the smell of a man if he was even twelve *kos* off on this side or twelve *kos* off on that. So he said to his daughter 'I smell the smell of a man. But she turned the boy into a mosquito and so concealed him. Then the ogre went out and the boy asked the damsel all the secrets by which he could devise some scheme for killing him. So he made his scheme and killed the ogre. Then he brought the damsel out of the well and married her and became known as the son of Vikramaditya.

This story is known as the Tale of the two and a half gems.

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Tāpa s said to be a local form of *tapas* a devotee. It may possibly be a proper name.  
 Wā l rā h l l n made a note on of h r  
 Sa fath n law low term of abuse

### TIRHĀRĪ OF CAWNPORE.

As explained in the introduction to the preceding specimen, the Tirhārī of Cawnpore is spoken on the banks of the Jamna opposite the district of Hamirpur, by some 40,000 people. Its basis is Kannauji, but it is much mixed with Eastern Hindī, and also with the form of Bundēlī spoken in East Hamirpur, which we may call Banāpharī.

A few sentences from a version of the Parable of the Prodigal Son will show the nature of this dialect. The mixture of speech is purely mechanical. Thus, in one sentence we have the Kannauji *larīkā*, and in the next the Eastern Hindī *larīkā*, a son. We have the Kannauji *kahū*, said, and the Bundēlī *ḍinhōs*, gave, *linhōs*, took, *ḍārōs*, threw away. *Paḥhaus*, sent, is a contraction of the Bundēlī *paḥhaōs*. Other Eastern Hindī forms are *oh*, him ; *moḥ*, me ; and the oblique plurals *janen*, persons, *kāmen*, actions.

[ No 8 ]

## INDO-ARYAN FAMILY.

CENTRAL GROUP.

## WESTERN HINDI

KANAUJI (TIRHARI)

(DISTRICT CANAFORE)

याक मनई के दुइ लडिका हते । उन माँ ते छोटे लडिका ने कहे  
अपने बाप तन कि माल को जौन हीसा मोह का चहिये वह मोह-का दे दे।  
तब बाप-ने उन दूनौ जनेन-का वह मालु अलग अलग कै दीन । ओर फिर  
दोरे दिनन-में जब छोटे लरिका ने सब मालु इकठौरी कै ली-होस तब एक  
बड्डी दूर-के मुलुक-का चलो और हुन पहुँच कै सब मालु खराब खराब कामेन  
माँ उठाय डारोस । ओर फिर जब ओई मुलुक माँ सूखा परो और वह पिटागेन  
मैं लाग तब फिर ओई मुलुक माँ याक ठिकाने याक तालेवर रहत रहे ।  
ओ खी इहाँ चाकरी करें गा । ओह-ने यह का सोरियो चराव अपने खितवा  
माँ पठौस ॥

## TRANSLITERATION AND TRANSLATION.

Yah	manni	he	dwi	larika	hate	Un	mā	te	chhote	larika	ne
One	man	of	two	sons	were	Them	is	from	the	younger	son
haho	ap'ne	bap	tan	ki	mal	ho	jūn	hi'e	moh	ka	chahiye
it	was	said	his	own	father	to	that	property	of	which	share
wah	moh	ka	dū	de'	Tab	bap	ne	un	dunāi	jānen	ka
that	me	to	give	away	Then	the	father	by	those	both	persons
malu	alag	alag	hai	din	Aur	phir	thore	dinan	mē	jāb	chhote
property	separate	was	made	And	again	a	few	days	in	when	the
larika	ne	sab	malu	ik	tharai	kar	hahos	tab	ek	bari	dur
son	by	all	property	one	place	was	made	then	one	very	distant
muluk	ka	chalo	ai	hun	pahūch	hai	sab	malu	kharab	khari	khari
country	to	he	started	and	there	arrived	having	all	property	evil	evil
kamen	mā	uthay	daos	Am	phir	jāb	oi	muluk	mā	sukha	puro
deeds	in	was	squandered	And	again	when	that	country	in	famine	fell
aur	wah	putagen	mūnāi	lag	tab	phir	oi	muluk	mā	yah	thikane
and	he	by	belly	fire	to	die	began	then	again	that	country
yah	talebar	rahāt	rihar	Ō	khi	ihā	chak'ri	karāi	ga	Oh	no
one	such	man	was	living	Him	of	near	service	to	do	he
yah	ka	soiyā	chailawāi	ap	ne	khatwa	mā	pathaus			
I	am	come	to	feed	his	own	fields	in	it	was	sent

## THE MIXED DIALECT OF EAST HARDOI

The principal dialect of the district of Hardoi is Kanauri, slightly mixed with the Awadhi dialect of Eastern Hindi. Specimens of it will be found on pp 395 ff. In the eastern portion of the district, i.e. in Tahsil Sandila and the neighbourhood, which has on three of its sides the districts of Unao, Lucknow and Sitapur, all of which are Awadhi speaking. The dialect is, it is true, based on Kanauri but is largely mixed with Awadhi. We may estimate that this form of speech is employed by, roughly speaking, 150,000 people.

As an example of this dialect, I give below an abstract of the main story of the Parable of the Prodigal Son and from this and from some other materials, I have noted the following peculiarities. In the first place the termination of strong masculine nouns, adjectives, and participles is no longer *o* but is the Awadhi *a*. Thus we have *ghora*, a horse not *ghoro*, *ghore la*, not *ghore lo* of a horse, *hata* (this is a Kanauri form with an Awadhi termination), not *hato* he was, *gawa*, *ga* not *gao*, he went, *bhaua*, *bha* not *bhao*, he became.

In the conjugation of the past tense, we have both the Kanauri principle of using the past participle alone (*marā*, I, thou he, she, it struck), or else the conjugated form peculiar to Awadhi. Thus, (masculine)—

	Sing	Plur
1	<i>marāñ</i>	<i>marā</i>
2	<i>maris</i>	<i>marēa</i>
3	<i>maris</i>	<i>marin</i>

The conjugation of the future in Awadhi differs only from that in Kanauri in the third person singular. In the dialect under consideration the Awadhi custom is followed. Thus (I shall strike)—

	Sing	Plur
1	<i>marīhañ</i>	<i>marīhañ</i>
2	<i>marīhar</i>	<i>marīhar</i>
3	<i>marī</i> (not <i>marīhar</i> )	<i>marīhañ</i>

In the specimens we may also note the following miscellaneous Awadhi forms,—*la*, as the sign of the recursive derivative *dinā* the past participle of *dena* to give the formation of a verbal noun in *añ*, as in *kahāñ lag* he began to cry.

We may also note the manner in which the letter *r* is added to words ending in a consonant as in *badr* after, *bar badr* ruined. This occurs elsewhere in Hardoi and has also been pointed out in the case of present participles in Cawnpore.

[No 9]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

## WESTERN HINDI

KANAUJI (MIXED DIALECT)

(TAHSIL SANDILA DISTRICT HARDOI)

एक मनई-के दुई लरिका हते । वहि माँ-से जौन छोटकवा लरिका  
 हता सो अपने बाप-पर कहै लाग कि जो हमार हिस्से का रुपया होई  
 सो हमार बाँटि देव । तब वहि-के बाप-ने बाँटि दीन्ह । रुपया लै के  
 छोटकवा लरिका कहूँ विदेस का चला-गा । हुँआँ अपन सब रुपया  
 बढ चलनी माँ खरच कइ-हारेसि औ बनाव की बरवादि जुड़-गा । धीरे  
 दिन-की बादि हुँआँ सूखा परि-गा । फिरि बहु केहँ अमीर-के दुवारे गा ।  
 तब वहि अमीर-ने अपने खेतन-में सोरो चरावे-पर करि दीन्ह । जब बहु  
 हुँआँ कायल भवा तब बहु अपने बाप-के तीर आइ के कहै लाग कि  
 हमार खता माँफ कै-देउ । तब वहि-की बाप ने खता माँफ कीन्ह और  
 खुसौ भा ॥

## TRANSLITERATION AND TRANSLATION.

Ek manai ke du laika hate	Wahi mā se jaun chhot'kawa larika
One man of two sons were	Them in from who the younger son
bata so apne bap par kahaī lag ki jo hamar hisse ka rupaya	
was that his own father to to say began that what my share of money	
hoi so hamar bāti dew	Tab wahi ke bap nē bāti dīnh
will be that mine dividing give	Then his father by dividing it was given
Rupaya lai ke chhot'kawa laika kahū	bides ka chāla ga
Money taken having younger son somewhere foreign country to	went away
Hūā apni sab rupaya bid chālī mī kharach kar dāresi au	
There his own all money evil conduct in expenditure he made away, and	
banai ke bai'badī hui ga	Thore din ke badī hūā
made having (ie extremely) ruined he became	A few days of after there
sukha pari ga Phiri wahi kehū amir ke dūwai ga	Tab wahi
drought fell Then he a certain richman of our door went	Then that
ami nē apne khetin mē sorī chārawāī par kar dīnh	Jab wahi
richman by his own fields in sown feeding on he was employed	When he
hūā kajaī bhawa tab wahi apne bap ke tar ai ke kahaī	
there convinced became then he his own father of near come having to say	

lāg ki, 'hamār khatā māph . kai-dēu.' Tab wahi-kē bāp-nē  
*he-began that, 'my fault forgiveness make.'* Then his father-by  
 khatā māph kīnh, aur khuṣī bhā.  
*fault forgiveness was-made, and glad he-become.*

## BUNDELI OR BUNDELKHANDI.

## BUNDELI OF JHANSI

The district of Jhansi is situated in the heart of Bundelkhand, and the dialect there spoken may be taken as the Standard form of Bundeli. Out of a total population of 683,619 (according to the Census of 1891) 679,700 have been reported as speaking it. I therefore give the two following specimens from that district,—one a version of the Parable of the Prodigal Son, and the other a folk-tale —

[ No 1 ]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BUNDELI

(DISTRICT, JHANSI)

## SPECIMEN I.

एक जने-के दो मोड़ा हते । और ता-में-से लोरे-ने अपने दहा-से कई धन-में-से मेरो हिस्सा मो-खों टेड़ राखो । ता-के पौछे जे-ने अपनी धन बरार द्यो । बिलात दिना नई भये हते लोरो मोड़ा सब कछू जोर-के पछे मुलक चलो गयो और जुना वा-ने कुकर्मन-में अपनी सवरो धन गमा-द्यों । जब वा-ने सब कछू उड़ा-टै बैठो तब वा मुलक-में बड़ा काल परो और वो माँगनो हो गयो । ता-खो पौछे वा-ने उस मुलक-के रहादय्यन-में से एक जने-की ढिगा रन लगे । वा-ने वा-खों अपने खेत में सुंगरा चरावे-के-लाने पठै-द्यों । और वा-ने जो भुस सुंगरा खात-तो ता-सों अपनी पेट भरो चाहत-तो । कोऊ वा-खों कछू नई देत-तो । तब वा-खों होस भयो और वा-ने कई मेरे बाप-के कतेक मड़दार-खों खैवे-के लाने बिलात-रोटीं होत-हैं और बच रतीं हैं और में भूखन-के मारे मरो-जात । में छठ-के अपनी बाप-के ढिगा जेहीं और वा-सों केहीं दहा-ए में-ने खरग-के उल्लो और तेरे आँग पाप करो । में फिर तुमारे कोरा कुआवे-के लाक नईआ । मो-खों आपनो कमीनन-के विरोवर लेखो । रायी का की वो उठो और बाप-के हिना चलो । वो अपने दहा-से दूर हतो अतेक-में वा-के बाप-ने वा-खों देख-लखो और भागत गयो और वा-खों गले-से लगायो और मुँह चूसो । तब मोड़ा-ने बाप-सों कई दहा-ए में-ने खरग-के उल्लो और तेरे आँग पाप

करो । मैं तेरो छोरा कुआवे-के लाक नइयाँ । बा-के बाप-ने चाकरन-से कई सब से नोने उन्ना लाओ ओर जा-खों पैरा देखो ओर हात-के नुगनिअन-में मुदरिया ओर पाखी-में पनइया पैरा देखो । अब सब जने कुर-के पाँत करें ओर बधार्द करें । काये-सें कि वो मोड़ा मरो हतो अब जौ उठो । जात रओ तो फिर-के मिल गओ ॥

रायी का की बा-को वडो भइया खित-में हतो ओर जब बा आउत-के बेरे घर-के नैरे आ गओ तब वाजो ओर नाच-के बोल' सुनो । बा-ने अपने चाकरन-में-सें एक-खों दै-टेरो ओर बा-सें बूझन लगो कि जो सब का होत । बा-ने कई तेरो भैया आओ सो तेरे बाप-ने पाँत करी जा-के लाने कि बा-खों जियत अच्छो पाओ । ता पै वो रिस-में भर गओ ओर भीतर जावे-खों बा-खों मन ना भओ । ता-पै बा-खों बाप-ने आ-की थरार्द करी । बा-ने अपने बाप-सीं जुआव करो के देख-लो मैं तुमारे कतेक 'दिनन-सें सेवा करत-हों । कभ-ऊँ आप-की कयी-खों नयीं टारी । तज आप-ने 'मोए कभऊँ एक बुकरिया भी ना दर्द के मैं अपने हितिओं-के संग हँसी खेल करूँ । अब देख-लो अपन-खों जो मोड़ा जो कुरकिनिन-के संग अपनो धन खा-गओ तज आप-ने बा-खों आउत-यी पाँत करी । तब बाप-ने बा-से कयी ए वेठा तँ मेरे टिंगा आठों पहर रउत ओर जो कबू मो-नो है सो सब तेरो है । तज बधार्द करनो चाउनो हतो काये कि तेरो लोरो भइया मरो हतो उठ जिओ ओर जात रओ तो फिर मिलो ॥



[ No 1 ]

## INDO-ARYAN FAMILY

## CENTRAL GROUP.

## WESTERN HINDI

BUNDELI

(DISTRICT, JEANSI)

## SPECIMEN I.

## TRANSLITERATION AND TRANSLATION

Ek janc le do mora hat. Or tā m̃ s̃ lore-ni ap'ne  
 One man of two sons were And them in from the younger by his own  
 daddā s̃ k̃ai 'dhan m̃ s̃ m̃ro hussa mo kh̃ū d̃i takho' Tā le  
 father to it was said 'property in from my share me to give up That of  
 piche ũ ñ ap'no dhan bharar dao Bilat dīna ñ  
 after him by his own property having divided was given Many days not  
 bhāc hat lora moia s̃b k̃chhu jor k̃ pall  
 become were the younger son all anything having collected a far off  
 mulak chalo gau oi huna ba ñ ku k̃aiman m̃ ap'no s̃b'ro  
 county (to) went away, and there I'm by evil conduct in his own all  
 dhan gama dao J̃ab ba ñ s̃b k̃chhu ura d̃i l̃r̃tho, t̃b ba  
 fortune was wasted When I'm by all anything having wasted it was sat then flat  
 malak m̃ baro hal p̃ro ur bo m̃'g'no ho go Tā kh̃ū piche  
 county in great famine fell and I beggar became That to after  
 ba ne us mulal l̃ r̃h̃aiṽan m̃ s̃ ek janc l̃ d̃h̃ga ñ l̃go  
 him by that county of inhabitants in from one person of near to live it was begun  
 Bā ne ba l̃h̃ū ap'ne k̃h̃et m̃ s̃ū'ra ch̃arab̃ l̃ l̃anc p̃r̃th̃a d̃ro Oi  
 Him by him for his own fields in some feeding of for it was sent away And  
 ba ne jo bhus s̃ū'ra k̃hat-to tā s̃ū ap'no p̃t̃ bharo  
 him by what husks the some used to eat those with his own stomach to fill  
 ch̃ant to Kou ba kh̃ū k̃chhu ñ d̃i to T̃b ba kh̃ū hos  
 wished Any body I'm to anything not used to give Then I'm to sense  
 bhao or ba ñ k̃ai m̃c̃i bap̃ l̃ k̃it̃k̃ maīdar kh̃ū  
 became and by him it was said my father of how many labours to  
 k̃haibe l̃ l̃anc bilat rot̃i hot h̃aī oi bach̃ iat̃i l̃r̃ī or m̃r̃ī  
 eating of for much loaves becoming are and saved remaining are and I  
 bhukh̃añ l̃e m̃are m̃ro jat M̃r̃ī ũth̃ l̃ ap'no bap̃ l̃ d̃h̃ga j̃el̃ū  
 hunger of from dying am I having arisen my own father of near will go  
 or ba s̃ū k̃eh̃ō d̃r̃dd̃a c̃ m̃aī ñ Sw̃r̃ỹg̃ l̃ ũto oi t̃ue āg̃ē  
 and I'm to I will say father O me by God of against and thee before

pap hāio Māī phir tumāio chhoia kuabe ke lak nāiā Mo khō  
*sin was done I again thy son being called of worldly not am Me*  
 ap'ne kaminan ke birobai lekho' Rayi ka li bo  
*thy own servants of (lit menials) equal consider Remained what, that he*  
 utho oi bap ke hūa chalo Bo ap'ne dadda se dui hūto  
*arose and the father of near went He his own father from at a distance was*  
 atek mē ba ke bap ne ba khō dekh lao oi bhagat  
*the meantime in him of the father by him to it happened to be seen and running*  
 gao oi ba l hō gale se lagao oi mūh chumo Trib  
*went and him to neck by it was embraced and mouth was kissed Then*  
 mora ne bap sō lai dadda e māī ne sūyag ke ulto oi  
*the son by the father to it was said father O me by heaven of against and*  
 tere āgē pap hāio Māī tēro chhoia kuabe ke lai nāiā  
*there before sin was done I tly son being called of worldly not am*  
 Ba ke bap ne chak'ran sē kūi sab se none unna  
*Him of the father by the servants to it was said all than good wapper*  
 lao oi ja khō pūna deo, oi hat ke nugarān mē mudaiya oi  
*bring and this one to put on and land of fingers on rings and*  
 pāo mē panaiya pūra deo Ab sab jine jui ke pāt kūrē oi  
*feet on shoes put Now (let us) all persons assembling feast make and*  
 bṛdhai kairē Kaye sē li bo moia māo hūto ab jī  
*joyeings make Because that that son dead was now having become alive*  
 utho, jat rao to phui ke mil gro  
*arose had been lost again has been found*

Rayi ka li ba ko baddo bhāya khet mē hūto Oi jab ba  
*Remained what that his elder brother the field in was And when he*  
 aut-ke bere ghai ke neie a gao trib bajō oi nach le  
*coming of at the time the house of near came then music and dancing of*  
 bol suno Ba ne ap'ne chak'ran mē sē ch khō dai tēro oi  
*sound was heard Him by his own servants in from one to it was summoned and*  
 ba sē bujrin lago li jō srib ka hot ? Ba ne kai tēro  
*him from to ask began that this all what is ? Him by it was said thy*  
 bhāya ao so tūc bap ne pāt kūi ja le lau li ba khō  
*brother came, so tly father by a feast was made this of for that him to*  
 jiyat achchho pao Ta pai bo us mē bhai gao oi bhūti  
*alive healthy it was found That on the anger with was filled, and inside*  
 jabe khō ba khō man na bhao Ta pu ba khō bap ne a ke  
*going for him to mind not became That on him to the father by having come*  
 tharai kūi Ba ne ap'ne bap sō juab hāio ke dekh lo  
*entr easy was made Him by his own father to answer was made that, 'see*

maĩ tumarē katk dinan sē suwa karat-hō Kabha-ū ap-hi  
*I thy 1000-many days since service doing am Doe! even your-honour of*  
 kayi khō nai tarā Tau ap ni mōe kabha ū ek  
*saying not was disobeyed Even then your honour by me ever even one*  
 bukarīya bhī na dāi kē maĩ ap'ne hutīō ke sang hāsī khel  
*she goat even not was given that I my own friends of with rejoicings*  
 karū bh dekh lo apnā khō jo mōra hur'khinān kē sang  
*may do Now see your honour to what son I arlots of in company*  
 ap'no dhan khī gao tau ap ni ba khō aur jī pāt  
*his own fortune ate up even then your honour by him for just as he came a feast*  
 kārī Tāb bap ne ba e karī e bēta tī mērc dhīgā  
*was made Then the father by him to it was said O son, thou me near*  
 āthō parhī rut or jo lachhu mō no hai so sab tero hai  
*the eight watches lived and at eve mine is that all thine is*  
 tau bādhū k n nō chūmo hātō have hī tau lōro bhūya  
*Therefore rejoicings to make proper was because that thy younger brother*  
 mōro hātō utī jīo or jat rāo to phir milo'  
*dead was, having arisen lived and had been lost, again was found'*

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[ No. 2 ]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BUNDELI

(DISTRICT, JHANSI)

## SPECIMEN II

एक गाँव-के माते-कौं छीर-के टिगाँ एक गरीब किसान-कौ खेती ठाढ़ी-ती । ता-खों लख-कें माते बोलो कि काये-रे तैं-ने हमारी खेती अपने ढोरन-सें चरा लयी । तो-खों देख नयी परत कि हम रखवारी करे-हैं । किसान बोलो कि माते कक्का ढोर तो मेरे भुन्धार-से हारे बरेदी लड़-गयो । माते-ने सुन-के कयी कि काल तेरी बाप हमारी फिराद-के खाने चकतरे जात-तो । किसान-ने सुआव दओ कि बाप मेरो तीन मइना-से परदेस-में है । तब माते-ने कयी के तो तेरी मतायी हुए । किसान बोलो मतायी मेरी बेजारी-से मर-गयी । तब मैं नन्नो हतो । बा-कौ मो-खों खबर नइय्या । माते-ने दौर-के बा-खों तीन चार लातें ओर गतकिन-से भीत मारो । फरेब-से सबरी खेती बा-कौ काठ-के अपने ढोरन-सों चरा-लयी ओर कयी के जो तैं फिराद-के खाने राज-में जैहे तो हमारे मारे गाछ-में वसन ना पेहे । किसान हार-सों अपने घरे आओ ओर अपने मानसन-सें माते-कौ सबरी हकीगत कयी । तब सब-कौ सम्मत भयी के चलो राज-में फिराद करें । हुना हाकिम-के आँगें सबरो ठीक हो-जिहे । ओर जो मोगे बैठ रहें तो गाछों-में निव्यो वड़ी दारें हुहे । तब किसान सब-कौ मुँह कौ कुदाई हेर-के बोलो कि सुनो भइय्या तला-में रेड-के मगरा-सों बैर करवो भलो नइयाँ ओर अब तो हम-ने जा ठान-लयी कि खेती पाती जा गाँव-में ना करें । वनजी-भोरी कर-कें अपना पेट भरहें ओर अपनी मइय्या-में डरे तो रहें ॥

बा बेरा हुना सुतके मान्स जुरे ते । किसान-कौ बातें सुन-के मोगे हो-गये । उन-में-सें एक जने-ने कयी के सुनो मैय्या जवर फरेवी-के आँगें निवल बे-अपराधी-कौ बात काम नई आउत । ता-सें भइय्या गम खाओ ओर अपने घरे बैठ-रओ ॥

[ No 2 ]

INDO-ARYAN FAMILY.

**CENTRAL GROUP.**

WESTERN HINDI

## BUNDLI

(DISTRICT, JHANSI)

## SPECIMEN II

### TRANSLITERATION AND TRANSLATION.

Dh	gñ hē	māc hī	chih hē	dhiḡ	ch	grub	hisan hī
One	village of	headman of	sū land of	near	one	poo	cultivator of
khetī	thirū tī	T ī khō	Ikh kč	mate	bulo	hī	'have
fields	standing near	Them	having seen	the headman	spole	that	wel y
ie	tī nē	hmām	khetī	rṣnē	dhōm ē	chira lgy	To khō
O,	thee by	my	crops	thy own	cattle by	wee caused to be gra ed	Thee to
dckh rgy prāt	hī	hm	rakh'w tī	hai hoi ?	Kisan	bulo hī,	
the seeing not does fall	that	I	watch	doing am ?	The peasant	spole tlat,	
'mato	kakha	dhōi	to	māc	bhunrre se	harē	bared;
'headman	nucle	cattle	cenly	my	morning from	fields( to) the headman	
lū gao'	Mite ne	sun hē	hry	hī	'lal	tero	
took away	The headman by	having lea d	it was said	that,	'yeste day	tly	
byr	hmām	phud hē lanē	chut're	jat-to'	Kisan ne	ruab	
father	my	complaint of for	count to	going was'	The cultivator by	answer	
dwo	hī	'byr	māo	tin maina se	pr des-mē	hai'	Tib
was given	that	'father	my	three months from	foreign land in	is'	Then
mate ne	hry	hē	'to	teri mityai	hue'	Kisan	
the headman by	it was said	that	'then	thy mother	it may be'	The cultivator	
bulo	'mityai	meri	bajai se	mai gry	Tab	mī	nanno hatu
spole	'mother	my	illness from	died	Then	I	small was
Ba hī	mo khō	khybt	nryjz'	Mate ne	dur hē	bi khō	
Her	to me	a remembrance	is not'	The leadman by	having un	him to	
tin	char	latē	oi	g'thin se	bhaut	maio	Phareb se srib'i
this	for	hols	and	thumps with	much	it was beaten	Deert by all
khetī	ba hī	kat hē	ap'nē	dhoran sō	chai layi	or	
crops	him of	ent having	his own	cattle by	wee caused to be gra ed,	and	
layi	hē	'jo	tī phud hē lanē	ry mē	jaihe	to hmame mare	
it was said	that	yf thou	complaint of for	the state to	will go,	then	me of by
gaū mē	basan	na	pehe'	Kisan	hai sō	ap'ne.	
village in	to live	not	thou wilt be allowed'	The peasant	fields from	his own	

ghrue ao or ap'ne man'san sē mate kī sab'it h'rigat  
*house to came and his own men to the headman of all the account*  
 hayī Tab sab kī sammat bhayī kē, 'chalo, iaj mē phnad harē  
*said Then all of opinion became that, 'go, state in complaint let us make*  
 Huna hakim kē āgē sab'it thik ho jehē Am jo mōge barth iahē,  
*There ruler of before all right will become And if mute we will sit,*  
 to gaō mē nubbo bari daē hube' Tab kisan sab kī  
*then village in to live safely great time will be' Then the peasant all of*  
 mūh kī kudai ha kē bolo kī, 'suno, bhayya, "tala mē rei kē  
*face of leaping having seen spoke that, 'hear, brother, "tank in living*  
 mag'ia sō ban kar'bo bhalo naryā" Or ab, to, ham ne ja  
*crocodile with enmity to do good not is" And now, verily, me by this*  
 than layī kī khet pati ja gāw mē na kaiē,  
*determination has been taken that cultivation this village in not I may do,*  
 banjī bhoi kī kē ap'no pet bhar'hē, or ap'ni marayya mē  
*trade etcetera having done my own stomach I shall fill, and my own cottage in*  
 dāe to rehē'  
*I being verily will remain'*

Ba beia huna mut'he mans jure te Kisan kī batē  
*That time there many persons collected were The peasant of words*  
 sun kē mōge ho gaye Un mē sē ek jane ne kayī kē,  
*having heard silent they became Them in from one person by it was said that,*  
 'suno, bhayya jabai pharebi kē āgē mibal be ap'radhi kī bat  
*'hear, brother, strong deceives of before weak innocent of words*  
 kam nū aut Ta sē, bhayya, gam khao or ap'ne ghaē bath rao'  
*do not avail Therefore, brother, endure and thy own house at sit'*

## FREE TRANSLATION OF THE FOREGOING

The headman of a village, having seen a poor farmer's harvest standing by his *su* hand, said to him, 'how, fellow, is that you let loose your cattle in my field? Do you not happen to see that I keep watch on it? The farmer replied, 'uncle headman, why, at daybreak the headman took away my cattle to the pasture' On hearing this the headman said, 'yesterday your father went to court<sup>1</sup> to complain against me' Replied the farmer, 'my father has been away from home for the last three months' Then said the headman, 'it may have been your mother' Answered the other, 'my mother died of sickness long ago, when I was a boy I do not even remember her' Then the headman fell upon him kicked him three or four times, and gave him a pounding with his fists After that, he atfully got the farmer's crop cut and grazed down by

<sup>1</sup> The council of village elders It is not recognised by law but meets in the evening on a mud platform (*ohant'ra*) somewhere in the centre of the village and settles petty disputes

his cattle, and said to him, 'if you go to court<sup>1</sup> about this, I'll take care that you won't be able to stay in the village any longer' So the farmer went home, and told his people all that had come to pass between him and the headman. Said they all with one voice 'let us go to the court and the magistrate will make everything all right. Otherwise it will be long before we shall be able to live at ease in the village.'

But the farmer, seeing that all this was only lip courage said 'look here brothers, it is not wise to live in water and to make an enemy of the crocodile. I have made up my mind not to till lands in this village any longer. I had rather earn my livelihood by some trade or other which will at least allow me to live at peace in my own hut.'

There were many people present there at the time and when they heard what he said they became silent until one of them replied 'listen brothers there is no good in the weak and harmless fearing those who are strong and wily. Forbear therefore and let us sit quietly at home.'

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<sup>1</sup> This time it is the regular court not the council of village elders

## BUNDĒLĪ OF JALAUN.

Immediately to the north of the district of Jhansi lies the district of Jalaun. The dialects spoken on the eastern border are Nibhatta (see p 529) and Lodhanti (see p 465), but over the rest of the district the dialect is the same as that of Jhansi, slightly influenced by the Kanauji spoken in Cawnpore. It is spoken by 360,129 people. It may be taken as practically pure Standard Bundeli, although in the north of the district it is more affected by Kanauji than in the south. To the west of the district it varies slightly.

The following specimen comes from Central Jalaun, and illustrates the form of Bundeli spoken by the great mass of the Bundeli-speaking population. The influence of Kanauji is most evident in the pronunciation. This is not so broad as in Bundelkhand proper. The vowel *e* is preferred to *a*, and *o* to *au*. Thus we have *eso* instead of *aso*, of this kind, *pe* for *pa* on, *jehat* for *jaihat* he will go, *oi* for *am*, and, *lotan* for *lantan*, to return, *oiat* for *aurat*, a woman.

Vowels seem to be interchanged under the influence of a neighbouring *h*. We have *sahn* for *sahar* or *shahr*, a city, *pih'an* for *pahran*, to clothe, *kih'hat* for *lah'hat*, he will say, *bahut* for *bahut*, much.

In nouns the oblique form in *an* is often used for the singular, as in *deran-pe*, at the house. This is more common in Hamirpur immediately to the south-east. In the specimen, the Kanauji form *tumhē*, to you, once occurs.

Note how commonly the past tense of the verb meaning 'to say' is put in the feminine (to agree with *bat* understood) when used impersonally. Thus we have *kahi*, it was said. Very good instances of this idiom are *ja kahi*, he said thus, *let* this was said. Here *ja*, the feminine of *go*, thus, agrees with *bat* understood. So *tis'ie din ki kahi* for *tis'ie din ki bat kahi*, the (word) of the third day was said, *ie* the third day was fixed.

The following are revised figures for the dialects spoken in Jalaun —

Bundeli (Standard) . . . . .	360,129
(Nibhatta) <sup>1</sup> . . . . .	10,200
(Lodhanti) . . . . .	8,000
Hindustani . . . . .	10,244
Other languages . . . . .	7,788
Total (1891)	396,361

The following specimen is a folktale from Jalaun —



[ No 3 ]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BUNDÉLI

(DISTRICT, JALOUN)

घासी-राम बाबा-नें पूत-बुलाकी नाऊ-सें कही के हमारे संग तीरथन-कों चलो । तब नाऊ-नें अपनी नाइन-सें सलाह कर-के जा कही के हमारे किसानन-के वुहुत आमदनी हुइहै सो मारी जेहै । बाबा-नें कही जो आम-दनी हुइहै सो हम देहें । तब नाऊ-नें फिर बात बनाई के हम दुनियाँ-दारी-में जो चरित्र देख आयहैं सो तुम्हें बतावने परहै । जभ ई नहीं बतायहो तभ-ई लोट आयहैं । तब दोऊ एसी कह-के चल-दये ।

एक मुकाम-पे नाऊ बजार-सें सब सामान ले-के बाहर कटो । तब बा-नें कही के कोन-के चरित्र हम-नें नहीं देखो-है । तो का देखत-है के एक डाँक चली-जात-है ओर डाँक-कीं सिपाई चला-चल कहत चलो-जात-है । एसी देख-के वो डेरन-पे आओ ओर जब दो-ऊ जनें रोटी बनाय खाय के तय्यार भये तब नाऊ-नें कही के बाबा एक बात हम देख आये हैं सो बताओ । उन-नें कही कही । तब बा-नें कही के एक डाँक चली जात है ओर सिपाई चला-चल कहत चलो-जात-है । ता-को भायनो बताओ । उन-नें कही तुम पाँय दाबो हम कहत-हैं । सुनो । जा सहिर-में एक साइकार-की बह बड़ी कबूल सूरत है ओर बा-की खामिंद पहेस-में है । बा एक दिन अपनी बिरादरी-में बुलौआँ गई-हती । जब उठे-सें लोटी तो आँधी पानी आओ । बा एक सुसल्मान-के घर-में अपने घर-के धोखे-सें घुस गई । जब बा-ने जानी के जो हमारो घर नहियाँ तब बिलबिलाय-के अपने घर-कों भजी । इत्ते-में सुसल्मान निकरो । बा-नें कही जा कौन-की ओरत हमारे मकान-में घुस आई । देखें चहियें । तब वो बाही-की पीछू-पीछू चल के बा-के घर-पे जाय-के पता सुराक लगाओ । देखी के जा ओरत-के घर-में कोऊ आदमी नहियाँ । कोऊ एसो उपाय करे चहियें जा-सें जा-कों अपने घर-में डार-ले । वो सहिर-में जाय-के एक भठियारी-के मोडा-कों दस पचीस रुपया दे-के बाय सिखओ ओर जनाने उठना पहिराय-के वाद-



साह-के दरवार-में पीनस-में बैठा-के लिवाय-गओ । साह-कार-को वल्ल-के नाँव-सें अजीं दर्द की में साह-कार-सों राजी नहीं हों । में मुसलमान-सों राजी हों । बादसाह-नें कही के हिंदू-कों एसें मुसलमान न भयें चहियें । जब न मानी तब कही के काल फिर अजीं दियो । तब फिर दूसरे दिन वा-नें अजीं दर्द । बादसाह-नें फिर तीसरे दिन-की कही । अब साह-कार-को वल्ल-कों खबर भई के मेरे नाम-सें मेरे लेवे-की अजीं दर्द गई-है । वा-नें अपने खामिंद-के लिवाय-के-कों डाँक रमाने करी-है ।

सो घासी-राम बाबा कहत-हैं के इत्ती बात तो हुइ-गई जो हम-नें कही । अब जो नई हुइ-है सो हम कहत-हैं के सबेरे वो साह-कार आय-जेहै ओर बादसाह-के दरवार-में वा ओरत-के नाम-सें अजीं लगहै । सोई साह-कार पुहुँच-जेहै ओर बादसाह-सों हाँत जोर-कें किहहै के हजूर जा ओरत हमारो माल जो जहाँ धरो-है बताय-दे फिर चली-जाय । जब वा ओरत निकरहै तब साह-कार किहहै के हजूर जा हमारो ओरत नहियाँ । देखें चहियें के कोन है । जब बादसाह देखहैं तो भठियारे-को मोड़ा निकरहै । तब बादसाह वा मुसलमान ओर मोड़ा-कों धरती-में गड़ाय देहैं ओर साह-कार अपने घर-कों चलो-जिहै ॥

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[No 3]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP

## WESTERN HINDI

BUNDLI

(DISTRICT JALAU)

## TRANSLITERATION AND TRANSLATION.

Ghasi ram baba nē Put bulakī nau sē lahi le hamare sang  
*Ghasi ram saint by Put bulakī barber to it was said that me of with*  
 tir'than kō chalo Tab nau nē ap'ni nain sē salah  
*holy places to go Then the barber by his own barber's wife from counsel*  
 hai kē ja lahi le 'hamare kisanan kē buhut am'danī huhrī  
*made having this was said that my clients to great income will be*  
 so mai jehrī Baba nē lahi jo am'danī huhrī so  
*it at destroyed will go The saint by it was said what income will be that*  
 ham dehañ Tab nau nē phir bat banai le  
*we (I) will give Then the barber by again would (evolve) was made that*  
 ham dumyādārī-mē jo chaurīa dekh a'hañ so tumhē  
*we (I) worldly affairs in what actions having seen shall come that to you*  
 batawne parhī Jibha ī nahī batay'ho tabha ī lot a'hañ  
*to explain will fall When even not you will explain then even I shall return*  
 Tab do u en lahi kē chal dīe  
*Then both such said having went off*

lī muham pe nau b'raj sē srb saman lē kē  
*One place at the barber the market from all materials taken having*  
 b'hai k'ho Tab ba nē lahi le kon'ū chaurīa ham nē nahī  
*out came Then him by it was said that any action is by not*  
 dekho hai To la dekhāt hai le ek dākh chah jat hū oī  
*been seen is Then what seeing is that a post going along is and*  
 dākh kō sipai chala chal lahat chalo jat hū l'co dekh kē  
*the post to a peon get on get on saying going along is Such seen having*  
 bu de'ra pe so oī jrb do u janē roti banay k'hy kē tayyar  
*the lodging to came and when both persons bread made eaten having ready*  
 bhaye tab nau nē lahi le babī ek bat hūm  
*became then the barber by it was said that Holy Su one thing I*  
 dekh rye hañ so bitao Un nē lahi k'ho Tab ba nē  
*having seen come am that explain Him by it was said say Then him by*  
 lahi le ek dākh chah jat hū oī sipai chala chal  
*it was said that a post going along is and a peon 'get on get on*

k'hat chalo jat hai Ta ko may 'no bat'ao' Un nē k'ahi  
*saying going along is That of the meaning explain' Him by it was said,*  
'tum pāy dabō h'm k'abat h'vī Suno Jā sahu mē ek  
*'you (my) feet shampoo I telling am Hear This city in a*  
sahukar kī b'ihu barī labul suiat hai or balo l'hamind paddes mē  
*merch'ant of wife very beautiful is and her of the husband far country in*  
h'ri Bī ek din ap'nī buadai mē buluā g'ri h'ati Jab utē sē  
*is She one day her own relations in on invitation gone had When there from*  
lota to ādhi p'mi ro Bā ek Musalman ke ghar mē 'p'nc  
*she returned then storm rain came She a Musliman of house in her own*  
ghar l'c dhol h'e sē ghus-g'ri J'ib bā nē j'mi k'c jo ham'ro  
*house of m'istake from entered When h'c by it was known that this my*  
gh'ri nah'vī t'ib bil'bijay l'c ap'nc g'hai k'ō bhajī Ittē mē  
*house is not then horrified being her own horse to she fled Meanwhile*  
Musalman muk'ro Bā nē k'ahi jā l'run kī orat l'ramat  
*the Musliman came out Him by it was said this whom of wife my*  
mar'han mē ghus'ā Dēl h'c ch'ah'vīc T'ib bō bibi l'c pichhū pichhū  
*house in entered To see is proper Then he (by him) her of after after*  
chal k'c bā l'c gh'ri p'c j'ā l'c p'ri s'ual l'gao Dēl h'i  
*gone having her of house on gone having else time was applied It was seen (by him)*  
k'c jā orat l'c g'har mē j'ou ād'mī nah'vā Kou c'so up'ā l'vā  
*that the woman of house in any man is not Some such device to male*  
ch'ah'vīc jā s'c jā k'ō 'p'nc gh'ri mē dir l'c Bō  
*is proper w'ith from it is one my own house in I may put He (by him)*  
s'ahi mē j'ay k'c c' b'hat'iyā k'c mora l'ō d'as p'chus rup'ā v'ā  
*the city in gone having an un'leaper's lad ten twenty-five rupees*  
d'c k'c bay sil h'ao or p'nāne ur'h'ā pih'rāj k'c bad's'ih k'c  
*given having him it was taught and woman's clothing put on having the ling of*  
dar'bar mē pin'as mē b'ithay l'c h'ib'y gao Sahul ur kī  
*court in palang'm in caused to sit having got him taken away The merchant of*  
bahu k'c n'īn s'c 'r'j' d'ri k'c 'mē sahuk'ar s'ō r'ajī  
*wife of name by a petition was given that I the merchant with content*  
nah'ī h'ō Mē Musalman s'ō 'r'j' b'ō' Bad's'ih nē k'ahi l'c  
*not am I the Musliman with content am' The ling by it was said that*  
Hindu l'ō s'c Musalman nā bhav'c ch'ah'vīc Jab nā n'm  
*a Hindu to thus a Musliman not to become is proper When not s'le heeded*  
t'ib l'ahi k'c k'il phir 'r'j' d'ro T'ib phir  
*then it was said that to morrow again petition g've' Then again*  
d'us'ro din bī nē 'r'j' d'ri Bād's'ih nē phir t'ic'ic  
*(on) the second day him by petition was given The ling by again the third*  
din l'ā k'ahi Ab 's'ahul n' l'ā bahu l'ō k'hab'ri bhāi l'c m'ic  
*day of it was said Now the merch'ant of wife to news became that my*

nam sē meri lebe ki ʔi dai gu hai " Ba nē ap'ne l hamind kē  
*name by my taking of petition given been has* " *He by her own husband*  
 libay'be kō dāk ʔ mane kari hai '  
*causing to tale for a post dispatched been made has* '

So Ghasi ram baba l ʔhat haī le 'iti bat to bui gu  
*So Ghasi ram the saint saying is that so much affair indeed been has*  
 jo hram nē lahi Ab jo nri huhrū so ham l ʔhat haī le  
*what me by was said Now what new will be that I telling am that*  
 sibeīē bo sahul ai ay jehrū or bad'sah le dar'bai mē ba  
*in the morning that merchant will arrive and the king of court in that*  
 oit le nam sē arj l g'hai Soi sahukar pahūch jebai or  
*woman of name by petition will be brought up That merchant will arrive and*  
 bad'sah sō hāt joī kē kih'hū le ' h'jui ja orat  
*the king to hands folded having will say that Your Majesty this woman (by)*  
 hramio mal jo jaha dharo hai, b'ay de, phū chah jay  
*my property which where been placed has let her show, again let her go away* '  
 J'ab ba oiat nikar'hai tab sahukar kih'hū le hajur  
*When that woman will come out then the merchant will say that Your Majesty*  
 j' hamari oiat n'hiy' Dekhē chahi'y' le kon hū " Jab bad'sah  
*this my wife is not To see is proper that who she is* " *When the king*  
 dukh'haī to bhariyār kō mora nikar'hū Tab bad'sah ba  
*will see then the innkeeper of lad will come out Then the king that*  
 Musalman oi moia lō dhiri'a m' gayay dehrī or sahukar ap'ne  
*Musalman and lad the ground in will buy and the merchant his own*  
 ghar kō chro jehrū '  
*house to will go* '

### FREE TRANSLATION OF THE FOREGOING.

The Saint Baba Ghasi ram once asked his barber Put bulahi to accompany him on a pilgrimage. The barber took counsel with his wife and refused on the ground that he would lose the large income which he got from his other clients. The Saint replied that he would make good any loss on that account. Then the barber tried to get off by saying he would go on condition that the Saint promised to explain every circumstance which he might see on the way and that if he ever failed to do so he would immediately let him return. To this the Saint agreed.

At one place at which they stopped the barber went to market to buy provisions and saw nothing about which he could ask the holy man till on the way home he noticed a postman going along urged by a peon who kept saying 'Hasten hasten'. So when he had come to their lodging and both had finished their meal he said to the Saint 'Holy Sir I have seen something which I wish you to explain'. 'What is it?' was the answer. Said the barber 'I saw a postman going along and a peon urging him

saying "hasten hasten" What is the meaning of that?' The Saint said, 'I will tell you while you shampoo my feet Now, listen In this city there is a very beautiful merchant's wife whose husband is away on a journey One day she went on invitation to her own people, and on the way home was overtaken by a heavy storm of wind and rain The consequence was that she mistook her road and went into a Musalman's house instead of her own As soon as she discovered her mistake she was horrified and ran off to her own house The Musalman saw her, and wondered who she could be So he made up his mind to find out and followed her to her home There he made enquiries, and found out that there was no man there So he determined to make up some device by which he could get her into his own house He went into the city and got hold of an innkeeper's lad, to whom he gave ten or twenty rupees, and instructed him as to how he should act Then he dressed him in women's clothes and brought him to the court of the king in a palanquin There the pretended woman put in a petition under the name of the merchant's wife to this effect "I am tired of the merchant and want to live with the Musalman" The king said that it was not right that a Hindu should become a Musalman, but when the pretended woman would not listen to his remonstrances he told her to come to-morrow The next day the lad put in a petition again, and the king told him to come again the next day In the meantime the news came to the merchant's wife that a false petition had been put in in her name so she has dispatched a postman to call her husband'

The Saint continued 'So much for what has occurred I have told you what has happened Now I shall tell you what is going to happen To-morrow morning the merchant will come and the petition in his wife's name will again be presented At the same moment the merchant will arrive and with folded hands will say, "Your Majesty, if this woman will tell me where she has stowed away my property, she may go her way" Then the false woman will have to get out of the palanquin, and the merchant will say, "Your Majesty, this is not my wife Justice demands that you should enquire who she is" Then the king will enquire and she will turn out to be the innkeeper's lad Then the king will bury alive the Musalman and the lad, and the merchant will go in peace to his own house'

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## BUNDELI OF WEST JALAUN

The following folktale comes from western Jalaun and illustrates the patois of that portion of the district. Out of the 560 129 speakers of Standard Bundeli in Jalaun it is estimated that about 20 000 speak this patois. It was incorrectly entered as Bhardwari in the original Rough List of the Jalaun dialects. It has nothing to do with that dialect which is a mixture of Bundeli and Braj.

The principal distinction between the dialect of the west of Jalaun and that of the rest of the district is that the pronunciation is much broader. *ai* and *au* are preferred to *e* and *o* respectively. Thus we have *pa:* not *pe* on *lau* as well as *lo* of *la:* as well as *lō* the sign of the recursive dative *lau* you are *clalau* and *gaau* he went *baillau* he sat *lailau* he was made, *lailau* great. There is the same fluctuation of vowel sounds that we have noticed in Central Jalaun. Thus *sib* all, *bulut* मृत, *puñclan* to arrive. In the pronouns he that is *ba* not *bo* and this is *ja* not *jo*. The oblique forms are *ba* and *ja* as in the Standard Dialect. The plural of *ja* who is *jay*.

The specimen is a folktale relating one of the wit contests between the Emperor Akbar and his famous minister Birbal.

[ No 4 ]

## INDO-ARYAN FAMILY.

CENTRAL GROUP.

## WESTERN HINDI

BUNDLI

(WEST OF DISTRICT JALAUH)

एक बेर बास्पाय और बीरन बैठे-हते । बास्पाय-ने बीरन से पूछो कै पट कौन-को बड़ौ है । तब बीरन-ने कही कै महराज जा-कौ जैसी डोल ता-कौ तैसी पेट । तब बास्पाय-ने फिर कही कै नइ बताओ सब-तें बड़ौ पेट कौन-कौ है । तब बीरन-ने कही कै सिब-तें बड़ौ पेट तौ जिमीदारन-को है । अब बास्पाय-ने कही कै बताओ जिमीदार-को पेट कैसैं बड़ौ है । अच्छौ बतायहैं । ज कह-कैं बीरन एक दिना काज गाँव-के जिमीदारन-के हिंयों जाय दुको । जब बीरन दरबार-में न गये तब बास्पाय-ने बुलाइवे-कों आदमी पठओ । जब न मिले तब अपने राज-भर-में और और-ज देसन-में ठुँडौआ पुछँचाये । जब ठुँड़ ठुँड़-कों हार-गये और न मिले तब बास्पाय-ने बुहुत-से बुकरा मँगाये और उन-कों तौल-कों गाँवन गाँवन-के जिमीदारन-के हिंयों पठये और कही कै इन-कों छे महिना-लों खूब चरावें । अकेलों तौल-में न बढ़न पावें । तौल बढ़है तो बड़ौ डंड देहैं । सिब जिमीदार अपनी अपनी उपाव सोचन लगे । जा गाँव-में बीरन हते हुँआ-के जिमीदार उन-के ठिगाँ गये और उन-सों कही कै जा-कौ जतन बताओ । बीरन-ने कही बेहड़ा-में-तें एक भिड़ा मँगाय-के बुकरा-के आगे बँधाय देव । फिर बाय खूब चराओ । ब डर-की मारें कम-जें न चेतहै न तौल-तें जादों बढ़है । उन लोगन ने ऐसो-ई करौ । जब छे महिना में सिब बुकरा मँगाये और तौले-गये तो सिब तौ तौल-तें बढ़े और जा-में बीरन हते बा गाँव-के जिमीदारन-कौ बुकरा तौलउतें पौआ-भर कम कटौ । तब बास्पाय-ने उन जिमीदारन-सों कही कै तुमारे हिंयों बीरन हैं । उन-कों लिखाओ । उन-ने कही हमारे हिंयों नइया । बास्पाय-ने बड़ौ घुरकी दिखाई तौ-ज उन-ने न बताये । तब बास्पाय-ने कही कै बुकरा काये कम भचौ । उन-ने कही कै हमारे हिंयों रोगी बुकरा पठओ-हतो । वा-ने चारौ-सारौ काछू नइ खाओ । अभै नेक चेतौ-है । ता-सैं कम भचौ-है । फिर बास्पाय-ने ऐसो-ई कइयक उपाव करे अकेलों बीरन-कौ पतौ न लगी । तब कही कै जो कोज बीरन लिखावे ता-को एक हजार रुपैया इनाम देहैं । तब छे जिमीदार



वोरन-कों लिवाय-गये । वास्पाय वीरन-सों चठ-कों मिले और पूछी के तुम कहाँ  
 दुके ते । हम-ने तौ सिव मुखक ढूँड-डारौ । तव वोरन-ने कहौ कै हम तौ हेई  
 कोस भर-पै इन जिमौदारन-के घर-में दुके-ते । देखो जिमौदार-कौ कितनो  
 बड़ौ पेट है कै हम-कों दुकायें रहे और तुम-ने मुखक-भर ढूँड-डारौ तौ-ज  
 हमें न पाओ । तव वास्पाय-ने कहौ कै वीरन तुम साँची कहत-हौ जिमौ-  
 दार-जौ पेट सिव-तें बड़ौ है । और उन जिमौदारन-कों बृहत् इनाम दओ ॥

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[No 4]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

## WESTERN HINDI

BUNDÉLI

(WEST OF DISTRICT JALAUŃ)

## TRANSLITERATION AND TRANSLATION.

Ek ber bassay aur Biru banthe bate Bassay ne  
*One time the Emperor and Birbal seated were The Emperor by*  
 Buan sē puchhi hai, pet laun lo baran hai? Tab Buan ne  
*Birbal to it was asked it at 'belly whom of large is?' Then Birbal by*  
 l hu l ai Mahīśa jal ru rusau dil ta l ru turu pet'  
*it was said that 'O great king whom of as large for me him of so large belly*  
 Trb bassay ne ph i l ahi hu nai batao sab tē baru  
*Then the Emperor by again it was said that no tell all than large*  
 pet laun l ru hai? Trb Biru ne kahi hai sab tē baru  
*belly whom of is? Then Birbal by it was said that all than large*  
 pet ru jumdar lo hu Ab bassay ne l ahi hu  
*belly then the landholder of is Now the Emperor by it was said that*  
 brtao jumdar lo pet l usē baran hai 'Achchi batayhai  
*tell me the landholder of belly I so large is Very good I shall tell*  
 ja kah lē Buan cl dina kau gñ lo jumdaru l c hññ  
*it is said having Birbal one day a certain village of landholders of near*  
 jay dul c Trb Biru dahi u mē n gayc tab bassay ne  
*going I did himself When Birbal court in not went then the Emperor by*  
 bulabē kō ad'mi pathao Trb n milc tab apne  
*calling for men were sent When not he was found, then his own*  
 raj bhai mē aur aur u d-c'mē dhūru puhichayc Trb  
*kingdom enter in and other too countries in searchers were despatched When*  
 dhūr dhūr kē hai gayc au na milc tab bassay ne  
*sought sought having they were tried and not he was found then the Emperor by*  
 buhut-c buh'ra māgayc au un lañ taul lē gñan gñan l  
*many very goats were sent for and them weighed having, villages villages of*  
 jumdaru l c hññ pathayc ru l ru l ru 'in kē chhi  
*landholders of near they were sent and it was said it at, 'these*  
 mahina lō khub charabē Al lō taul mē n bāhan pññ  
*months for well feed But weight in not to me case they may get*  
 Taul bar'hai to baru dand dandī Sab jumdar  
*(If) weight increase, then great punishment I will give All landholders*

ap'nau ap'nau upaw sochan lage Ja gāw mē Biran hate  
*then own then own device to think began What village in Birbal was,*  
 bhā he jumdar un he dhgā gaye aur un sō kahu hai, ja kau  
*there of landholders him of near went, and him to it was said that this of*  
 jatan batao ' Biran ne kahu 'beh'ra mē tē ek bhira māgay lē  
*means tell' Birbal by it was said forest in from one wolf sent for having*  
 buk'ra le age bādhai dew Phn bay khub chhao Ba dar le  
*goat of before tie up Then him well feed He fear of*  
 mare labha ū na chet'hai na taul tē jadā barh'hai'  
*on account even even not will be healthy, nor weight by much will increase*  
 Un logan ne auso i kharu Tab chhe mahina mē sib buk'ra  
*Those people by so even it was done When six months in all goats*  
 māgaye aur taule gaye to sib tau taul tē barhe aur  
*were sent for and weighed were, then all verily weight by increased and*  
 ja mē Biran hate ba gāw le jumdarian kau buk'ra taulautē  
*which in Birbal was, that village of landholders of goat by weighing*  
 pua bhai ham karhau Tab bassay ne un  
*one quarter of a seer full less came out Then the Emperor by it one*  
 jumdarian sō kahu hai tumare hīyā Biran hai, un kō hao  
*landholders to it was said that you of near Birbal is, him bring*  
 Un ne kahu hūmaie hīyā nāyā' Bassay ne bari  
*Them by it was said us of near he not is' The Emperor by much*  
 ghur hi dil hai tau u un ne nā bataye Tab bassay ne  
*beating was shown then he them by not was told Then the Emperor by*  
 kahu hai buk'ra kaye ham bhaau?' Un ne kahu hai  
*it was said that 'the goat why less became?' Them by it was said that*  
 hamare hīyā rogi buk'ra pithao hato Ba ne charu saru kichhu  
*'us of near diseased goat sent was Him by grass etc anything*  
 nāi khrau Abhai nek chetau hai ta sūi kam bhrau hai' Phir  
*not was eaten Now well well it is that from less become has' Then*  
 bassay ne aise i kanyak upaw hare Akelō  
*the Emperor by of this nature even several devices were employed But*  
 Biran kau patau na lagau Tab kahu hai 'jo kau  
*Birbal of clue not was found Then it was said that, if anybody*  
 Biran habe ta kō ek hjar rupaiya nam dahiā' Tab  
*Birbal will bring him to one thousand rupees reward I will give' Then*  
 be jumdar Biran kō hary gaye Bassay Biran sū uth lē  
*those landholders Birbal produced The Emperor Birbal with arisen having*  
 mile, aur puchhi hai 'tum kaha duka te Ham ne tau  
*met, and it was asked that, you where concealed were Me by verily*

sib mulak dhū darau Tab Biran ne kahī lai ham  
*all countries have been searched out Then Birbal b<sub>y</sub> it was said that I*  
 tau hēī kos bhar pai in jumdarān ke ghar mē duke te Dekho  
*verily I e a kos full at these landlōde s of house in I d was See*  
 jumdar kau kit'no barau pet hai kai ham kō dukayē iāhe,  
*a landlōde of low large belly is that me the, concealing remained*  
 aur tum ne mulak bhar dhūr darau tau u hamaī na pao  
*and you by country wole w s searched out tlen even for me not it was found*  
 Tab bassay ne kahī lai Biran tum sāchi kahat-hau  
*Then the Enpe o b<sub>y</sub> it was said tlat Birbal you trul speaking as e*  
 Jimdar kau pet sib tē barau hai Aur un jumdarān kō buhut  
*The landholde of belly all than large is And tlose landlōde s to great*  
 mam dao  
*was d was given*

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### FREE TRANSLATION OF THE FOREGOING

Once upon a time the Emperor Akbar and Birbal were seated together and the Emperor asked Birbal what people had big bellies. Birbal replied that it depended on the size of the man. But said the Emperor who has the biggest belly of all? A landlord said Birbal Tell me said the Emperor why you say that a landlord has the biggest belly. Very well I shall tell and with these words Birbal went and hid himself in a village close by owned by some landlords. When he did not appear in court next day the Emperor sent for him but he could not be found. Then he had search made throughout his own kingdom and other countries also but without avail.

Then the Emperor got a lot of goats and after having them weighed had one sent to each village owned by landlords in his kingdom with this order. Feed this goat well for six months but take care that it does not increase in weight. If its weight increases I shall punish you severely. All the landlords began to think of some device or other for currying out His Majesty's behest and those who owned the village in which Birbal was hidden came to him and asked him what they were to do. Send said he to the jungle and fetch a wolf. Tie it in front of the goat to whom you must offer plenty of food. His fear of the wolf will prevent his eating and he will pine away and won't increase in weight. They followed his advice and at the end of the six months all the goats were sent for by the Emperor and weighed in his presence. All the other goats had increased in weight but the one brought by the landlords of the village in which Birbal was hidden was a quarter of a seer less than it was before. Then the Emperor felt sure that Birbal was hiding with them and told them to produce him. They denied that he was with them and no matter how much the Emperor browbeat them they stuck to their denial. Then he asked them how it was that their goat had become less in weight. Because said they it was so! when it was sent to us.

In the same way the Emperor tried several other tricks but failed to get a clue as to where Birbal was. Finally he offered a reward of one thousand rupees to whoever

brought Birbal to him, and those very landlords did so. As Birbal approached the Emperor rose and embraced him, and asked him where he had been hidden. 'I searched in every land for you, but without result.' 'Sire,' replied Birbal, 'I have been the whole time in the house of one of these landlords, a couple of miles from this palace. See, now, how big is the belly of a landlord. These men kept me safely concealed, while Your Majesty searched out the whole country, and could not find me.' Then the Emperor replied, 'Birbal, you speak the truth. A landlord's belly is the biggest of all.' He then gave rich rewards to these landlords.

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## BUNDĒLĪ OF HAMIRPUR

The language of the central portion of Hamirpur is the same as the standard Bundelī of Jhansi. This will be evident from a perusal of the first few lines of a local version of the Parable which are given below. We may note the form *man kã* to me which in Jhansi would be *mo khõ*. The change of *mo* to *man* is merely a matter of spelling as explained in the introduction to the dialect. The *kã* instead of *khõ* is due to the influence of the corrupt Awadī spoken immediately to the East. So is *moi o* instead of *mei o*.

The dialects spoken in Hamirpur are as follows —

Standard Bundelī spoken by	384 000
Lodhānī	98 000
Kundr	11 000
Banaphā :	5 000
T rhu :	3 000
Hindōstānī	12 000
Other languages	720
	<hr/> 518 720 <hr/>

Of these Banaphā and Tuhā are (in this district) not forms of Bundelī, but are based on Eastern Hindī mixed with Bundelī forms. They have been already dealt with under the head of Eastern Hindī (see Vol VI, pp 140 142, and 146). Kundr is spoken both in Hamirpur and Banda, on the banks of the Ken which forms the boundary between the two districts. On the Banda side it is Eastern Hindī mixed with Bundelī, and has been described under the former language (Vol VI, pp 152 ff). The Kundr of Hamirpur is described below on pp 527 ff as it has a Bundelī basis though mixed with Eastern Hindī.

[No. 5.]

# INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI.

BUNDEL.

(DISTRICT, HAMIRPUR.)

एक जने-के दो कुवँर ते । लौरे-ने मालकान-तें कई कि ऐं जू मौ-काँ  
धन-में-से जो मोरो हीसा होय सो मिलवै आवै । तब उन-ने अपनो धन  
बाँट द्यो । कछू दिनन भये-ते कि लौरे कुवँर बीत धन जोर-की परदेस जात  
रये । माँ लुचपन-में दिन खोये और अपनो धन बड़ा डारो ॥

## TRANSLITERATION AND TRANSLATION.

Ek janē-kē dō kuwār tē.	Laurē-nē māl'kān-tē	kai
One man-of two sons were.	The-younger-by father-to	it-was-said
ki, 'aī jū, mau-kā dhan-mē-sē jō mōrō hisā hōy, sō		
that, 'O sir, me-to wealth-in-from what my share may-be, that		
mil'bai-āwai. Tab un-nē ap'nō dhan bāt dāo.		
let-it-be-obtained. Then him-by his-own wealth having-divided was-given.		
Kachhū dinan bhayē-tē ki laurē kuwār bōt dhan jōr-kē		
Some days been-had that the-younger son much wealth having-collected		
pardēs jāt rayē. Mā lūch'pan-mē din khōyē aur ap'nō		
far-country going was. There debauchery-in days were-lost and his-own		
dhan warā-dārō.		
wealth was-squandered.		

### BUNDELI OF EAST GWALIOR

To the west of the District of Jhansi lies the Gwalior Agency of Central India. Along the northern half of the border it is separated from that Agency by the State of Datta which belongs to the Bundelkhand Agency, but towards the south, in what formed the old District of Lalitpur, it marches directly with the Gwalior State.

The Gwalior Agency now includes the old Guna Agency, which lies to its south. We may say, as a broad statement that the main language of the original Gwalior Agency (excluding the old Guna Agency) is the mixed form of Bundeli known as Bhadauri to be described later on, and that of the old Guna Agency is the Malwi dialect of Rajasthan. The old Gwalior Agency principally consists of what may be called the home districts of the Gwalior State. The main language of these districts is therefore Bhadauri.

Where, however, the Gwalior State marches with the District of Jhansi, *i.e.* along the western border of the old District of Lalitpur, and again, going south along the western border of the Surgoi District, the language is the standard Bundeli of Jhansi. It is spoken in the Gwalior Districts of Chanderi, Mungroli, and in the eastern half of Bilaspur District, by an estimated number of 200,000 people.

The following folktale comes from the Bilaspur District, and may be taken as a specimen.



एक साहूकार तो । बा-के चार बेटा ते और धन मुतकेरो तो । बा-ने अपने जीयत-में अपना धन चारौ बेटन-को बराबर बाँट दओ । और चार लाल अपनी मौत जिन्दगी-को निभारे रख छोड़े । पनमेसर-की मरजी-से साहूकार मर-गओ । और बे चारों लाल बेटन-ने एक टिपारी-में धर दए ।

जब कुछ दिन बीत गए तो बड़े बेटा-ने टिपारी-को देखो । बा-में एक लाल कम હતो । तब आपस-में चारों-ने विचार करो कि सिवाय हम चारन-की और बाहू-को खबर न ती । लाल कौन ले-गयो । ता-पै राजा-के पास निभाव-को गए और कही है राजा हमारो निसाफ कर और लाल ऐसे हेर कि लाल मिले और चोर-की लाज रहे । राजा-ने अपने दीवान-से कही कि जा-को निसाफ कर नहीं-तो अन पानी न खाऊँगो ।

राजा जा-ही सोच-में तो कि बा-कौ मोड़ी-ने कही कि अरे बाप जा निभाव मोए सौँप-दे । और मोड़ी-ने उन चारन-को पाछे सुखवर छोड़ दए कि बे बिन-कौ बात-चीत सुन-के खबर देत-रहें । सुखवरन-ने बिन चारन-के मन-में भर-दर्द कि राजा-कौ बेटौ अन्तर-गियानी है कोई बात बा-से डोकी नहीं रह-सकत-है । जब मोड़ी-ने अपना भय उन चारन-के मन-पर खूब जमाए लओ तो चारन-को टिपारी और लालन सुझाँ अपने सामने बुलाय-के कही कि हम आज रात-को लाल हेरेंगे । और रात-के वखत अँधेरे-में लाल निभारे कर-के और कुछ अपने-पास-से मिलाए-के बिन-को दए कि बे टिपारी-में डालत-जाएँ । तब सबन-ने लालन-को टिपारी-में डालो और जब गेने तो एक लाल बड़ी । जा सुरत-से लाल मिला गओ और चोर-की लाज रही ॥

[ No 6 ]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

## WESTERN HINDI

BUNDELI

(SHAH GUZIDAR)

## TRANSLITERATION AND TRANSLATION.

Lh sabhar to Bale char beta te aur dhan mut'hero  
*One banter was Him to four sons were and for time plenty*  
 to Ba ne ap'ne jiyat mē ap'no dhan charu betan ko barabar  
*was Him by his own living in his own wealth the four sons to equally*  
 bāt dao, aur chari lal ap ni maut jind gi lo  
*having been divided was given and four rubies his own death life for*  
 mare lakh chorh Pan mesar li mar ji se sabhar mar gau  
*separately were kept apart God of will from the banter died*  
 Aur be chariō lal betan ne ek tipari mai dhai dae  
*And those four rubies sons by one basket in were kept*  
 Jab kuchh din bit gae to bare betan ne tipari ko  
*When some days had passed then the elder son by the basket*  
 dekho Ba mē ek lal kam hoto Tab apas mē  
*was seen That in one ruby less was Then themselves among*  
 chariō ne bichar karo li sibry haru charan le aur  
*the four by consideration was made that except us four other*  
 kahu ko khabari na ti Lal kaun le gyo? Ta puri  
*anyone to information not was The ruby who took away? There upon*  
 Raja ke pas nwar ho gae aur kahi he Raja haru  
*the king of near justice for they went and it was said O King our*  
 nwarph kai aur lal use hei li lal mile aur  
*justice do and ruby so search that the ruby may be found and*  
 chor li lag rahu Raja ne ap ne diwar se kahi  
*the thief of honor may endure The king by his own answer to it was said*  
 li ja ko nisaph kari nahi to in panu ni khūzgi  
*that this of decision do otherwise food waste not I will eat*  
 Raja ja hi sōch mē to li ba li moun ne lali  
*The king this very anxiety in was that his daughter by it was said*  
 ki use bap ji rina moe sap de Am moun ne  
*that O father this decision to me entrust And the daughter by*  
 un charan le prehe mul h'ari chhor da li be ban li bat chit  
*those four of after spies were set that they conversation*

sun ke khabri det iahĩ Mukhl'baian ne bin charan ke man mẽ  
*hearing information might be giving The spies by those four of mind in*  
 bhai dai li Rāj ki bñ antar gayi hai, koi bat  
*it was filled that the king of daughter internal Luoice is, any thing*  
 ba se doki rah sakat-hai Jb mori ne ap'ne  
*he from concealed not remain can When the daughter by her own*  
 bhay un charan le man pri khub jamac ho tau charan ko  
*fear those four of mind on well I had been impressed then the four to*  
 tipu aur hain suddhĩ ap'ne sam'ne bulay le kahi ki ham  
*basel and rubies along with herself before calling it was said that I*  
 a rat ko hai harĩg' au rit le baharĩ adbhut mĩ  
*to day night at rubies will search And night of time daiveness in*  
 hai un le aur kuchh ap'ne pri se milay le  
*rubies separate made having and some her own near from mixed having*  
 hain o de ki b tipu mĩ dait jĩ lab  
*them to they were given that they basel in dropping may continue Then*  
 sahan ne hain lo tipu mĩ dalo aur jñ  
*all by rubies with reference to basel into it was dropped and when*  
 gen se il il hain J surt-se hai  
*they counted then one ruby increased This manner from rubies*  
 mil go, aur chori ki jñ hain  
*were found, and the thief of honor remained*

### FREE TRANSLATION OF THE FOREGOING.

Once upon a time there was a brahmin with four sons and great wealth. While he was yet alive he divided his property equally amongst his four children except four rubies which he kept for himself as long as he lived. At God's appointed time the brahmin died and his sons put the four rubies by in a basket. After some time had elapsed the eldest son looked into the basket and found one ruby missing. So he and his brother discussed who could be the thief and came to the conclusion that he must have been one of the four as no one else had been where the jewels had been put. So they agreed to go to the king and they made the following petition to him: 'Your Majesty do justice among us and give the rubies found, but in such a manner that the face of the thief may be saved. The king told his minister to comply with the request and added that he would neither eat nor drink till the matter was settled.

Seeing His Majesty troubled over the affair his daughter addressed him and said: 'O father make over the settlement of this to me. She then set spies to watch the brothers and to report to her what they might be saying amongst themselves. The spies were moreover instructed to fill the minds of the four with the idea that the princess could read a man's inmost thoughts. When the princess had thoroughly filled their hearts with the fear of her supernatural power she sent for them and directed

them to bring along the basket and the three remaining gems. When they came she told them that she intended to look for the missing stone that night. Accordingly when night fell and it was quite dark she took the three rubies out of the basket, and mixed them up with some of her own. She then gave them all to the four brothers, and told them to drop the whole lot into the basket. They did so, and after they had finished, the rubies were counted, and one more was found than the princess had given. In this way the stolen ruby was recovered, and at the same time the face of the thief was saved.

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## BUNDĒLĪ OF ORCHHA

The Bundelī of the western portion of the Bundelkhand Agency, which lies to the east of the former British District of Lalitpur, and consists of the State of Orchha, and the Jagus of Tota, Fatehpur, Bijna, Banka Pahar, and Dhaurahat, is the standard form of the dialect. It has a few local peculiarities, of which we may note the following. The oblique plural of strong adjectives sometimes ends in *aī* or *ē*, as in *ap'naī* or *ap'nē*, own, *dharē*, placed agreeing in each case with a noun in the oblique plural. The usual sign of the accusative-dative is *laī*, *laū*, or *lāā* (not *lāā*), of the agent, *naī*, and of the instrumental-ablative *saī*. *Unaī* is used to mean 'to them', or (respectfully) 'to him'. The nominative of the reflexive pronoun is *apun*, he himself, or they themselves. The sign of the conjunctive participle is *laī*, as in *uth-laī*, having arisen. Note the contracted form *at*, remaining. Note also that like *lahi*, he said, *pūchhi*, he asked, is always in the feminine, agreeing with *bāi*, understood. These peculiarities are illustrated in the accompanying folktales, which has been prepared by Rai Sahib Kashi Pershad, Vakil Charkhari.

[No 7]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BUNDĒLĪ

(STATE, ORCHHA)

एक बेरै एक हाँथी मर गवो तो । जब ऊ-कौ जी जमराज-कौ गवो तौ  
 उन-में पूँछी के तैं इतनी बड़ो है और आदमी जो इतनी हलकौ है ऊ-की  
 बस-में काये रात । हाँथी-कौ जी बोलो कि तुमैं मुरदन-सैं काम परत-है ।  
 अबै जिंदन-सैं काम नहीं परो । जम-राज सोचे कि जिंदा कैसे होत छूँ हैं । अपने  
 जमदूतन-खाँ हुकम दवो कि जाव सिंसार-सैं एक जिंदा लै आवो । वे गये  
 और एक मुसद्दी-कौ लै आये जो अपनी खाट-में सब अपने कागद आगद  
 धरें सोवत-तो । जब जमपुरी-में पहुँचे तौ मुसद्दी-खाँ एक जागाँ उतार दवो ।  
 और अपुन जमराज-कैं गये । इतनेँ बीच-में मुसद्दी-नेँ छठ-कैं अपने सब कपड़ा  
 पहिने और एक परवानौ विसनु-कौ कचहरी-को लिखो कि जमराज खारज  
 व सिवराज बहाल । और त्थार हो-कैं बैठ रहे । जब जमराज को सामनै गये  
 तब भट परवानौ उनैँ दवो । जमराज-नेँ परवानौ देखतनईँ सब अपनी जागाँ-  
 कौ काम सिवराज-खाँ सौंपो और अपुन विसनु-कैं गये । और बित्तवारी करी कि  
 मो-सैं का काम बिगरो कि मैं बरखास कर दवो गवो । इतनेँ बीच-में सिवराज-नेँ  
 अपनेँ हेतौ व्यवहारी मिरत-लोक-सैं बुला-कैं खूब सुख करो और फिर उतईँ  
 पठुवा दवो । विसनु जमराज-खाँ संगै लै-कैं सिवराज-की पास आये और बोले  
 सिवराज-सैं कि तुम-नेँ अब खूब काम कर लवो-है । और फिर सिवराज-खाँ  
 मिरत-लोक-में पठुवा दवो । और जमराज-सैं कही कि देखौ जिंदा कैसे होत-  
 हैं और फिर जमराज-खाँ उन-कौ काम सौंप-कैं अपनेँ लोक-खाँ चले गये ॥

[No 7]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

## WESTERN HINDI

BUNDELI

(STATE, ORCHHA)

## TRANSLITERATION AND TRANSLATION.

Ek beai ek hāthi mai-gawo to Jab u-kau ji Jam-raj hai  
*One time one elephant died-had When his son Jamraj to*  
 gawo, tau un-naī pūchhī hai, 'taī it' nau bairu hai au ad'm  
*went, then him-by it-was asked that, 'thou so large art and man*  
 jo it' nau hal'kau hai, u-ke bas mai kyē rat' Hāthi kau  
*who so small is, his subjection-in why livest' The elephant of*  
 ji bolu ki, 'tunaī mu'dan-saī ham parat hai, rhu  
*sonl spoke that, 'to-thee dead bodies-with business falls, now even*  
 jundan saī ham nahī paio' Jam-raj soche ki, 'junda kase  
*living beings with business not fell' Jamraj thought that, 'living how*  
 hot huiāī?' Ap'ne Jam-dutan-khā hulkam dawo ki, 'jan,  
*being will be?' His-own death-angels to order was-given that, 'go*  
 sunai saī ek junda lai-awo' Be gaye au ek musaddi kau  
*was laid-from one living-being bring' They went and one writer*  
 lai-aye jo ap'ni khat-mē sab ap'nē lagad agad dhaiē sowat-to  
*brought who his-own oot-on all his-own papers etc putting sleeping was*  
 Jab Jam-puri-mē pahūchai tau musaddi-khā ek jgā  
*When Jampur-in he-reaches then the-writer-as-for one place(-in)*  
 ut u-dawo, au apun Jam-raj-kāī gaye It'naī-bich-māī  
*it-was-put-down, and themselves Jamraj to went In-the meantime*  
 musaddi-naī uth-kāī ap'nē sab kap'ra pahine au ek  
*the-writer-by arisen-having his-own all dress was-put-on and one*  
 par'wanau Bis'nu-kī kachah'ri-ho hkhō ki 'Jam-raj khairi nī  
*letter Vishnu-of court-of was-written that 'Jamraj dismissed and*  
 Sir raj bahal,' au tyai ho-kāī baith-iahe Jab Jam-raj-ke  
*Siraj appointed,' and ready become-having sat-down When Jamraj-of*  
 sam'nai gaye tab jhat par'wanau unaī dawo Jam-raj-nu  
*before he went then suddenly the-letter to-him was-given Jamraj-by*  
 par'wanau dekh'tana-ī sab ap'ni jgā-kau ham Sir-raj-khā  
*the letter seeing-on-even all his-own office-of was-h Siraj-to*  
 saūpo au apun Bis'nu-kāī gaye Au bint'wari hai  
*was made-over and himself Vishnu-to he-went And petition was-made*

હા, મો સર્વે | રા હમ બગેો હા માઈ બાઈહાસ હાર દાવો ગાવો  
*that me by what world was spoiled that I dismissed made was*  
 ઇતનાઈ બીંહ મર્તિ સિવ રાજ નાઈ અપૂર્વ હેતિ બયાવ'હાન મર્ત લોક સાઈ  
*In the meantime Sivraj by his own friends companions the mortal world from*  
 બુલ્હાઈ કહુબ સુકહ | રો રૂન પુનુ ઉત્તિ પાથુવા દાવો  
*called having well moment was done and again thither were sent away*  
 બિન્નુ જામ રાજ | હા સિંગરુ | રા કાઈ સિવ રાજ | એ પાસ યો રૂર  
*Vishnu Jamraj with (him) taken having Sivraj of near came and*  
 બોલે સિવ રાજ સાઈ હા તુમ નર્તિ રા કહુબ | અમ | રા રા રા રા હા | ઓર  
*spoke Sivraj to that you by now well world been done has' And*  
 પુનુ સિવ રાજ કહાં મુત્તલોલ મ્હ પથુવા દાવો અમ જામ રાજ સાઈ હાહિ  
*again Sivraj to mortal world in was sent away And Jamraj to it was said*  
 હા 'દેકહાન જુન્દા હાસે હોત હર્તિ રૂન પુનુ જામ રાજ | હર્તિ રૂન રૂન  
*that see living beings how are and again Jamraj to is*  
 હામ સાંપ હાઈ અપૂર્વ લોક | હા ચાલે ગ્રિવે  
*office entrusted having his own world to went away*

# FREE TRANSLATION OF THE FOREGOING, HOW THE WRITER CHEATED THE GOD OF DEATH

Once upon a time an elephant died. When he appeared before Jamraj the God of Death the latter asked him how it came to pass that a huge creature like him lived in subject on to a puny creature like man. The elephant replied, All you have to do is with dead bodies. You have nothing yet to do with living beings (and what can you do now about them). Jamraj thought to himself that he would like to see what sort of thing a living being was so he sent his angels to bring one down for his inspection from the World Above. They went off and brought down a writer as he was sleeping on his bed surrounded by his papers and his writing materials. When they reached Jampur they set him down and went off to report their arrival to His Majesty. In the meantime the Writer (whose name was Seoraj) got up and put on his clothes. He then wrote a forged order from Vishnu to this effect: Jamraj is dismissed and Seoraj is appointed in his place. And when he had made it ready, sat down to await his summons. As soon as he was brought before Jamraj he presented his forged order and the King of the Dead on seeing it made over his office to Seoraj and hurried off to Vishnu's Court where he humbly made a representation asking what fault he had committed to earn his dismissal.

In the meantime Seoraj sent for his friends and companions from the World Above gave them a great feast and sent them home rejoicing. On the other hand

Jamraj or Janna = the King of the Land of Shade. His realm = called Jampur somewhat like the Hebrew Sheol. His messengers or Angels are called Jand. According to the story Jamraj = a sul or a slave of Vishnu. He is outwitted by a man of the writer caste. The caste plays a story such as this on the same part that a lawyer does in Europe in folklore.



Vishnu took Jamraj with him and came down to Seoraj whom he congratulated on his cleverness and sent back to the Land of Mortals. Then said he to Jamraj now you have seen what sort of thing a living being is and after reappointing him to his former duties went off to his own heaven.

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## BUNDELI OF SAUGOR.

South of Jhansi and Orchha lies the Central Provinces District of Saugor. Here also the language is standard Bundeli. This will be evident from the following specimen which consists of the first few lines of the Parable of the Prodigal Son.

[No 8]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BUNDELI

(DISTRICT, SAUGOR)

एक जने-के दो लरका हते । और उन-में-सें लुहरे-नें अपने बाप-सें  
कही, दहा, जानात को हेंसा जो कछू मोरो कडे मो-खों दे देउ । और ज ने अपनी  
गिरसी उन-खों बाँट देई । और भीत दिना ने बीते नने लरका ने सवरो दुखष्टो  
समेटो और अपनी गैल आन मुलक खों धरी । और एते अपने धन गुडोई में गमा  
दशो । और जब ज सब उडा चुको, तबई के छ देस में एक बडो भारी काल  
परो और ज तरा होन लगो ॥

## TRANSLITERATION AND TRANSLATION.

Ek	janē kē	do	lar'kā	hate	And	un mē se	luh're nē
One	man of	two	sons	were	And	them in from	the younger
ap'nē	ba'p-sē	kahi	daddi	ijāt lo	hise	jo	lachhu
his own	father to	it was said	father	property of	share	what	anything
mo'o	kare	mo l hō	dē dēu	And	u ne	ap'nē	grasti
mine	may come out	me to	give away	And	I un by	his own	property
un l hō	bit	dai	kur bhaut	dinā nē	bitē	nannē	
them to	having divided	was given	And	many	days	not	passed
lar'kā nē	sab'ro	ikhinō	amātō	aur	ap'nē	gail	in
son by	all	together	was gathered	and	his own	way	another
dhari,	aur	utē	ap'nē	dhann	gundoī mē	gram dō	And
was taken	and	there	his own	fortune	debauchery in	was wasted	And
jab	u	sab urā	chulō	tabāī lē	u	des mē	ek
when	he	all	had wasted	then	that	country in	one
parō,	aur	u	tang	hon	lago		
fell,	and	he	poor	to be	began		

### BUNDĒLĪ OF NARSINGHPUR.

To the East of Saugor lies the District of Damoh in which BundĒlī is also spoken. There it is an Eastern variety of the dialect similar to the Khatōlā spoken in Panna (see pp. 457 and 464). South-East of Damoh, and separated from it by the Bhānrēr range of Hills, lies the District of Jabalpur. The Dialect of Jabalpur is a mixed one, and has been described under the head of BaghĒlī (see Vol. VI, pp. 172 ff.). In the South-Western part of this last-named District, the dialect may be classed as BundĒlī with equal propriety, and shades off into pure BaghĒlī in the North-East.

To the West of the Saugor District lie the States of Gwalior and Bhopal. The main language of Bhopal is the Mālwi dialect of Rājasthāni but along the Saugor border standard BundĒlī is spoken by about 67,000 people. It gradually fades off into Mālwi. In Gwalior the main language is the Bhadsaurī form of BundĒlī, but along the Eastern frontier, we have, to the north, where it marches with the state of Datia, Pāwārī BundĒlī, and further south, on the borders of Jhansi and Saugor, standard BundĒlī spoken by about 200,000 people.

South of Saugor lies the district of Narsinghpur, which is separated from it by the Vindhya range, and consists of the upper half of the Narbada valley proper. Here also, as in Saugor, the language is ordinary BundĒlī. As in the case of that district, I give a few lines of the Parable as a specimen.

[ No 9 ]

## INDO-ARYAN FAMILY.

CENTRAL GROUP.

## WESTERN HINDI

BUNDÉLI

(DISTRICT, NARSINGHPUR)

कोई आदमी की दो मोड़ा हते । तिन में से नन्हे-ने अपने बाप-से कहीं  
 के ए दादा घर-की धन-में-से जो मेरो हींसा हो सो मो-खों दे-दो । तब बाप-  
 ने उन खों अपनी धन बाँट द्यो । कछू दिनों की पीछे नन्हे मोड़ा अपनी धन-  
 दौलत के के दूर देस-खों चलो गयो और भाँ गवाँरी चाल से सब खो द्यो ।  
 जब सब धन बढा-गयो तब वा देस-में बड़ो काल परो और वो भूखों मरन लगे ॥

## TRANSLITERATION AND TRANSLATION

Koi	id'mi l e	du	moa	bate	Tin m̃ e	nanhe ne
<i>A certain</i>	<i>man of</i>	<i>two</i>	<i>sons</i>	<i>were</i>	<i>Them in from</i>	<i>the younger by</i>
ap'ne	ba'p se	kahi	ke, 'e	da'da, gha'i ke	dhan m̃ e	jo
<i>his own</i>	<i>father to</i>	<i>it was said</i>	<i>that 'O</i>	<i>father, house of</i>	<i>property in from</i>	<i>which</i>
maro	hi's	ho	so	mo khõ	de do'	Tab
<i>my share</i>	<i>may be</i>	<i>that</i>	<i>me to</i>	<i>give</i>	<i>Then</i>	<i>the father by</i>
ap no	dhan	bat	da'o	Kachhu	dinõ ke	piehñ
<i>his own</i>	<i>fortune</i>	<i>having divided</i>	<i>was given away</i>	<i>Some</i>	<i>days of</i>	<i>after</i>
nanho	moa	ap'ni	dhan daut	le k̃	dur	de's khõ
<i>the younger</i>	<i>son</i>	<i>his own</i>	<i>property</i>	<i>taking</i>	<i>distant</i>	<i>country to</i>
nur	bhñ	gawñi	chil se	erb	kho da'o	Tab
<i>and there</i>	<i>bad</i>	<i>conduct by</i>	<i>all</i>	<i>was wasted away</i>	<i>When</i>	<i>all</i>
ba'ha' gao	tab	bi	de's m̃	ba'o	l l	pa'o
<i>was spent</i>	<i>then</i>	<i>that</i>	<i>country in</i>	<i>great</i>	<i>famine</i>	<i>fell</i>
mar'n	lago					nur bo
<i>to die</i>	<i>began</i>					<i>from</i>
						<i>hunger</i>

### BUNDĒLĪ OF HOSHANGABAD

Immediately to the west of Narsinghpur lies the district of Hoshangabad which lies between the Narbada valley and the Mahadeo Hills. In the Rough List of Languages of the District its main dialect was shown as Malwī. This was an error. The language of the Western or Harda Tahsil is it is true Malwī but that of the rest of the district is good Bundelī. This will be evident from the following extract from a version of the Parable of the Prodigal Son for which I am indebted to Mr L. N. Chowdhury. A few traces of foreign influence appear such as the occasional use of the Hindostani *wa* for that and of the Malwī *hō* (as well as the Bundelī *lato*) for was. The sign of the accusative dative is *līō* or *khā*. It is worth noting that here as in the broken Bundelī of Ohhindwara there is a tendency to use the past tense of an intransitive verb impersonally with the subject in the agent case as in *siōra ne olalo gao* by the son it was gone away for the son went away. So in Sanskrit we should have *putre a gatam*. We may estimate the number of Bundelī speakers in Hoshangabad as 300 000.

[ No 10 ]

## INDO ARYAN FAMILY

## CENTRAL GROUP.

## WESTERN HINDI

BUNDELI

(DISTRICT, HOSEANGABAD )

(Assistant Surgeon L N Chowdhury, 1899 )

कोई आदमी के दो मोँडा हते । उन में से नेंने ने बाप से कई दादा  
 धन में से मेरो बाँटो होय सो मोय दे दो । तब बा ने अपनो धन बाँट द्यो ।  
 मुतके दिन नईँ भए कि नेंने मोँडा ने अपनो बाँटो सवरो समेट कर के दूर देस  
 चलो गयो और जहाँ गँमारी-में दिन काटते अपनो धन उछा द्यो । जब सवरो  
 धन उछा द्यो तब बा देस में बड़ी काल पड़ो और वह गरीब हो-गयो ।  
 और वो जा के जहाँ के रैनवारों-में से एक खाँ रैन लगे जे ने बा के खेत में सूअर  
 चरान खों भेजो । और वो उन छीमियों में से जिनें वे सुगर खात थे अपनो  
 पेट भरन चाहत थो । और बाय कोई कछू नही देत थो ॥

## TRANSLITERATION AND TRANSLATION.

Koi	rd'mi	he	do	mōra	hate	Un mñ	sc	nēñ	no
A certain	man of	two	sons	were		Them in from		the younger	by
baṛp sē	hai	dadā	dhan mē	se	meo	bīto	hoi	sō	
the father to	it was said	father	property in from	my	share	may be	that		
moy	de do	Tab	ba ne	ap'no	dhan	bīt	dao		
to me	give	Then	him by	his own	fortune	having divided	was given		
Mut'ke	din	naī	bh'ne	hi	nēñ	mōra	no	ap'no	bāto
Many days	not	became	that	the younger	son by	his own	share	all	
saṁet	kar	he	dur	des	ch'ho	gao	un	whā	gamari mñ
having been collected	foreign	land to	it was gone	away	and	there	profligacy	in	
din	kat'e	ap'no	dhan	ua	dao	Jib	sab'ro	dhan	
days	passing	his own	property	was	wasted	away	Then	all	property
ua	dao	tab	ba	des mē	ba'o	lāl	para	aur	rah
was spent	then	that	country in	great	famine	fell	and	he	indigent
ho	g'ro	Aur	bu	ja	he	whā	le	raṁ	waṭō mñ
became	And	he	going	there of	inhabitants	in from	one with	to live	began
je	ne	ba	he	khet mñ	suar	ch'raṁ	l bō	bh'jo	Aur
whom by	he	fields in	swine	to feed	was	sent	And	he	those

chhīmiyō-m̃-ā	junē	bē	sungar	khāt-thē	ap'nō	pēt	bhāran
<i>husks in-from</i>	<i>which</i>	<i>those</i>	<i>swine</i>	<i>eating-acc</i>	<i>his own</i>	<i>stomach</i>	<i>to fill</i>
chāhat-thō, aur	bāy	lōī	lachhū	nahī	dēt-thō		
<i>wished, and</i>	<i>to him</i>	<i>anybody</i>	<i>anything</i>	<i>not</i>	<i>giving-as</i>		

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### BUNDELI OF SEONI.

South east of Narsinghpur lies the district of Seoni. Bundeli is spoken in the northern two thirds of this district. South of this the language is Marathi. At the same time it must be noted that in the part of this district immediately round the town of Seoni there are some 8 000 people mainly Musalmans whose vernacular is Urdu.

The number of Bundeli speakers in Seoni district is estimated at 190 000. Immediately to the East lie the districts of Mandla and Balaghat in which the vernacular is a form of Baghel, so that Seoni District is the extreme south eastern limit of Bundeli. As will be seen from the few lines of the Parable of the Prodigal Son given below the language is quite ordinary Bundeli. The only sign of Bagheli influence is the use of *lō* instead of *lō* as the sign of the accusative dative.

In the Rough List of Languages originally compiled for Seoni the vernacular was wrongly shown as Bagheli not Bundeli.



[No 11]

## INDO-ARYAN FAMILY

## CENTRAL GROUP.

## WESTERN HINDI

BUNDÉLI

(DISTRICT, SEONI)

कोई आदमी को दो लरका हते । ज-में-से नन्हें-ने अपने दहा से कही,  
अरे दहा धन-में से जो मोरे हींसा बाँटा को हो सो मोरो मों कों दे दे । तव  
ज ने ज कों अपनी धन बाँट दओ । बहुत दिना नहीं भये-हते के नन्हों लरका  
सब हीसा बाँटा को धन लै के दूर मुलक कों चलो गओ और हूँआँ खोटे  
कामों में सबरो हींसा-बाँटा को धन खो दओ ।

## TRANSLITERATION AND TRANSLATION

Koi	ad'mi ke	do	lar'la	bate	Ū mē se	nanhē ne
<i>A certain</i>	<i>man of</i>	<i>two</i>	<i>sons</i>	<i>were</i>	<i>Them in from</i>	<i>the younger by</i>
ap'ne	dadda'e	lar'la	'u	dadda,	dhan m' se	jo
<i>his own</i>	<i>father to</i>	<i>it was said,</i>	<i>'O</i>	<i>father,</i>	<i>property in from</i>	<i>which my</i>
hī'a	bāta ho	ho	so	moro	mō lō	de de'
<i>share divided of</i>	<i>may be that</i>	<i>mine</i>	<i>me to</i>	<i>give away'</i>	<i>Then him by him to</i>	
ap no	dhan	bāt	dō	Bahut	dina	nahī
<i>his own</i>	<i>fortune</i>	<i>having divided</i>	<i>was given</i>	<i>Many</i>	<i>days</i>	<i>not</i>
he	nanhō	lai la	sab	hī'a	bāta ho	dhan
<i>that the younger</i>	<i>son</i>	<i>all</i>	<i>share lot of</i>	<i>property</i>	<i>taking distast</i>	
mulak hō	chalo go	rai	hūā	khote	hamō mē	sar'io
<i>country to</i>	<i>went away</i>	<i>and there</i>	<i>evil</i>	<i>deeds in</i>	<i>all</i>	<i>share lot of</i>
dhan	kho dō					
<i>property</i>	<i>wasted away</i>					

### KHATŌLĀ BUNDĒLĪ OF BUNDELKHAND

Leaving the Central Provinces we now return to Bundelkhand proper. The Bundelī spoken in the South-centre and West-centre of the Bundelkhand Agency is in the Bijawar and Panna States and in the Parganas of Rampur and Mahanagar belonging to the State of Chailkhar; in the Chhattarpur Man Deora and Rajnagar Parganas of the Chhattarpur State and in the Jāgas of Lugasi Garani Alipuri Bihit and Bilahri is locally called Khatolī. It is practically the same as that spoken round Oichha in the western part of the Agency as will be evident from the following folk-tale for which I am indebted to Rū Shih Kashi Pershad of Chailkhar. The number of speakers of Khatolī is said to be 569 200.

We may note the following local peculiarities—*na'iyā* are not *da'ian* you will give and *jai'as* he will go. *Jo* this has a nominative feminine *ja*

[ No. 12 ]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

## WESTERN HINDI

BUNDÉLI (KHATOLA)

(STATE, PANNA)

*(Bar Sahib Kashi Pershad.)*

एक राजा-कै एक बेटी हती । राजा पूजा-के खाने एक बाबा राखे-हते । और बाबा-को कही बहुत मानत-हते । राजा-की बेटी बहुत सुन्दर हती । जब हुस्वार भई तब राजा-नै ज-के व्याह-को बिचार करो । बेटी-को नुनार्इ-पै बाबा जो राजा पूजा-के खाने राखे-हते मोहत-हतो । बाबा-नै राजा-सै कही कै ई बेटी-के लखिन अच्छे नहियाँ और जो ई-कोँ अपने इतै रहन देहो तो राज छूट जैहै । सो आप-कोँ चाहिये कै ई-कोँ अपने राज-सै निकार देव । राजा-नै कही अच्छी और पूँछी कै कैसैँ निकारैँ । बाबा बोलो एक कठारा बनवा-कैँ ज-मैँ खेबे-खाँ धर देव और बेटी-कोँ ज-मैँ बैठार देव और नदी-मैँ बहा देव । बाबा-नैँ इतै तौ राजा-सैँ जा कही और माँइ नदी-के नीचैँ दो चार कोस-के फासले-पर जो चेला रहत-हते उनैँ इसारौ लगा-राखो कै नदी-मैँ जो कौनछँ कठारा कड़े तौ रोक-राखिऔ और बिना हमारे आप ना खोलिऔ । राजा-नैँ बेटी-कोँ कठारा-मैँ बंद कर-कैँ और खेबे-खाँ धर-केँ नदी-मैँ बहा दओ । कठारा बहत बहत एक दूसरे राजा-के गाँउ हो-कर जो नदी-के किनारैँ थोड़ी दूर-पै हतो निकरो । राजा-नैँ जो कठारा बहत देखो मँगवा लओ और जो खोलो तौ ज-मैँ-सैँ बेटी निकर आई । राजा-नैँ पूँछी तुम को हौ । बेटी-नैँ बतायो कै हम फलाने राजा-की बेटी आँय । राजा-नैँ कही कै जैसी उन-को बेटी तैसी हमारी । जाव रनवास-मैँ रहौ और राजा-नैँ एक घर-मूँआ बाँदर मँगा-कैँ ज कठारा-मैँ बंद कर-कैँ कुड़ा दओ । कठारा बहत बहत जब चलन-के ऐंगर हो-कर कड़ो तौ उन-नैँ पकर लओ और बाबा-खाँ खबर दई कै कठारा रोक राखो-है । बाबा राजा-सैँ कौनछँ मिस-सैँ कुटी लै-कर चलन-कैँ गयो और कठारा धरो देख-कैँ बहुत खुसी भओ । बाबा चलन-सैँ बोलो कै आज रात भर खूब भजन गाव और जो कोई टेरै वा चित्ताइ तौ काज-की ना मुनिऔ । चेला खूब भजन गाउन लगे और बाबा कठारा उठा-कैँ एक घर-मैँ लै गयो और घर-के

किंवारे खूब बंद कर-कैं जो कठारा खोलो तौ ज-मैं-सैं बाँदर निकर आओ ।  
 बाबा जानत-तो कै बेटी ह्रहै और बाबा-खाँ चीथन लगो । रात भर चीँघो  
 और बाबा खूब चिह्लात रहो अकिलैं काज-नैं ना सुनौ । जब अँधयारी भई  
 और बाबा बड़ी देर-लौं ना निकरो तब चेलन-नैं जो किंवारे टारे तौ एक बड़ा  
 बाँदर निकर-कैं भगग गओ और बाबा एक कौनै-मैं मरो डरो मिलो ॥

कहावत

जो जा-कौं जैसी करै सो तैसो फल पाइ ।  
 सुंदर बैठी राज-घर बाबै वन्दर खाइ ॥

— — —

[No 12]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

## WESTERN HINDI

BUNDÉLI (KHAṬOLA)

(STAFF PANDA)

(Rai Sahib Kashi Pershad)

## TRANSLITERATION AND TRANSLATION

Ek raja haĩ ek beti hatĩ Raja puja ko lanu ek  
 One ling to one daughter was The ling worship of for one  
 biba rakhe hĩ Aur baba ki kahi balut  
 mendicant priest keeping was And the mendicant of saying much  
 manut-hatĩ Rājī ki beti bahut sundar hĩ Tis husari  
 heeding was The ling of daughter much beautiful was When of age  
 bhāi tab Raja naĩ u ki byah karu bichar karo  
 she became then the ling by he marriage of consideration was made  
 Beti ki nuni pai baba jo rāja puja ki lanu  
 The daughter of beauty on the mendicant whom the ling worship of for  
 rakhe hĩ mohit hato Baba naĩ rāja sī kahi kahi  
 keeping was enamoured was The mendicant by the ling to it was said that,  
 'tis daughter of signs good not are and if this one you self near  
 raharu dairu, tau raj chhut jaihai So up kahi  
 to remain you will allow, then the kingdom will be lost Therefore you to  
 chhuyē karu i kārī ap'naĩ raj sī nik u deo' Rāja rāĩ  
 it is proper that this one you own kingdom from you turn out' The ling by  
 kahi rechhihī' aur pūchhihī karu, 'karsī  
 it was said good (was d)' and it was inquired that I see  
 nikarsī' Babar bolo, 'ek lathari ban'wari  
 may see turn (her) out' The mendicant spoke one wooden cist got made having  
 u rāĩ kharibē khā dhari deo aur beti kārī u rāĩ bharhar deo aur  
 that in eating for put, and daughter it in to set cause and  
 u di rāĩ bhar deo Baba rāĩ itru tru rāja sī  
 I see in to float away allow' The mendicant by here on the one land ling to  
 jo lāhi aur mī nahi ki nichāĩ do chur hos ki  
 this was said and on the other hand I see of downwards two four loss of  
 phas ki pai jo chāha rahit hĩ unaĩ karau laga rakho karu,  
 distance of what disciples living were to them hint was arranged that

'nadi māi jo launau lathara kaic tan rok rakhiru aur bina  
*I was in if any wooden chest pass then stop( it) and without*  
 hamari ac na kholau  
*my coming not open( it)'*

Raja nāi beti kaū lathara māi band lai lai ai au  
*The king by daughter wooden chest in shut up made having and*  
 khaibe l hā dhar kaī nadi māi bharī dao Kathara  
*eating for put having I was in to flow away it was given The wooden chest*

bharat bahat ek dū're raja ke gāu ho l r j  
*floating floating another ling of village been having (ie though) which*  
 nadi ke kinaraī thori dur par hato nikar Raja nāi j  
*I was of side little distance at was came out The king by when*

lathara bahat dekho māg'na lao au j kholo r  
*wooden chest floating was seen it was sent for and when it was opened then*  
 u māi sai beti nikar R. nāi pūchhi tum l o  
*that in from the daughter came out The king by it was asked you who*

haru ' Beti nāi batayo l r, ham phalmai raja ki  
*are ?' The daughter by it was explained that I such and such ling of*  
 beti āy' R. nāi l r l r j un k beti r  
*daughter am' The king by it was said that, as his daughter so*

hamari j io ran'was māi r ho aur r. nāi ek ghur māi  
*mine Go seraglio in live and the king by one house faced*  
 bādai māgi l rī u lathara māi band l r l rī  
*money having sent for that wooden chest in shut up made having*

chhura dīo Kathar bharat bahar r chhar k  
*was let loose( into the river) The wooden chest floating floating when disciples of*  
 āgar ho kai haro r un nāi parai ro r r bhar hī  
*near become having passed then them by it was caught and the mendicant to*

khabar dai r 'lathara rok l l ho rī' Bhr  
*information was given that the wooden chest stopped been has' The mendicant*  
 Raja nāi launau mas rī chhutai r r r chhar l r r r  
*the king from some preference from leave taken having disciples to went*

r lathara dharo dcl h l rī bharut l husi bhao  
*and the wooden box put seen having much pleased became*

Bhar chhar nāi bolō r r r r bhar l hub  
*The mendicant the disciples to spoke that to day the whole night well*  
 bhajan gao r j io l r r na chhla r r l au l  
*hymns sing and if anybody call on cry out then anybody of( words)*  
 n sumau' Chcl khub bharut gun lag r r bhar  
*not listen' The disciples well hymns to sing began and the mendicant*

katham utha kãĩ ek ghar maĩ lu gro aur shir le-  
*the wooden chest lifted up having one room into took away and room of*  
 kibare khub band kar kãĩ jo kathara khola tan  
*slutters well shut made having when the wooden chest was opened the*  
 u maĩ sãĩ bãdar nikal ao (baba janat to hu  
*that in from a monkey came out (the mendicant thinking was that*  
 bati hubai ) aur baba l hã chĩthan lgo Rat bhar  
*'the daughter will be ) and the mendicant to end began The whole night*  
 chĩtho aur biba khub chullat raho aklaĩ lau naĩ  
*he was went and the mendicant much screaming remained but anybody by*  
 na suni Jab adhãari bhar aur baba bari  
*not he was listened to When morning became and the mendicant a long*  
 der kãĩ na nikaro tab chalan naĩ jo kibare tare  
*time for not came out then the disciples by as the slutters were opened*  
 tau ek bara bĩdar nikal laĩ bhagg gro aur baba  
*then one large monkey come out having ran away and the-mendicant*  
 ek kaunaĩ maĩ maro daro milo  
*a came in dead thrown down was found*

### KAHAWAT SAYING

Jo j kãĩ jais karai so truso phala pai  
*Who know to as he does he such fruit obtains*  
 Sundara bathi raj gharĩ babai bãdara khar  
*The beautiful one sat (in) a king's house the mendicant indeed a monkey eats*

## FREE TRANSLATION OF THE FOREGOING

### THE PRINCESS AND THE ONTST

Once upon a time there was a king who had one daughter. His family chaplain was a mendicant devotee who had great influence over him. The princess was very beautiful and when she came to years of discretion her father began to think about getting her married. But the wicked chaplain himself became enamoured of her loveliness and so in order to keep her for himself he persuaded the king that her birth marks were unlucky and that the only way to save his kingdom from ruin was to turn her out of it. The king was quite taken in by his evil counsel and asked how he was to get rid of her. Shut her up, said the devotee, in a wooden chest with some food, and set her floating off down the river. Now he had some disciples living some five or six miles down the stream and he sent word to them to look out for any wooden chest they might see floating on the river and to bring it ashore but not to open it till he came.

So the king shut the princess up in a wooden chest with some food, and sent her floating away. It chanced to float by the capital of another king which was also on the river bank. This king saw the chest and had it brought ashore and opened. What was his surprise to see a beautiful young princess come out of it. He asked her who she was, and she explained to him her sad fate, and that she was the daughter of such-and-such a king. 'Never mind, my dear,' said the other king. 'As you were his daughter, now you have become mine. You must live in my palace with the other women of my family.' He then got hold of a horse-faced monkey, shut it up in the chest, and sent it floating away down the river. By and bye it passed the place where the mendicant's disciples were watching, and they saw it and brought it ashore and sent word to him that it had been successfully stopped. So he took leave from the king on some pretext or other, and hastened to his disciples. He was filled with joy when he saw the chest, and said to his disciples, 'now, you must sing hymns throughout the whole night, and if you hear any screams or calls for help, you must not pay any attention.' So they began to sing hymns at the tops of their voices, and the mendicant took up the chest and carried it into a room, where he shut the doors and windows tight and hastened to open his box. He of course, expected to find the princess inside, but instead there came out a monkey who at once savagely attacked him and began to tear him to pieces. The mendicant screamed out loudly for help, but the disciples remembered his instructions, and no one paid any heed to him. In the morning,<sup>1</sup> as there was no sign of their preceptor, the disciples at length broke open the door of the room. As they did so, a huge monkey rushed out, and, thrown in a corner, they found the mangled corpse of the mendicant.

So the Saying runs—

As a man deals with others so will he reap himself,

The fur one sits in a king's house but the monkey ate the chaplain

<sup>1</sup> *Aditya* is so translated and this means light and brightness. It means dark too.



## KHATOLĀ BUNDELĪ OF DAMOH

In the Central Provinces District of Damoh the vernacular is a form of Bundeli closely agreeing with the Khatola spoken immediately to its north in the State of Panna. This will be evident from the following short extract from the Parable of the Prodigal Son.

[ No 13 ]

INDO-ARYAN FAMILY.

CENTRAL GROUP

WESTERN HINDI

BUNDELI (KHATOLA)

(DISTRICT DAMOH)

कोई मनवे की दो लरका हते । ज-में-से लुहरे-ने अपने ददा से कई कै  
ए ददा धन में से जो मोरो हींसा होय सो मो खों वाँट दवे । तब ज नें ज  
खों अपनी धन वाँट दवो । भौत दिन नईं भये कै लुहरो लरका सवरो धन  
समेठ-के दूर मुलक-में कइ गयौ और उतै बटमासी-में अपनी धन बढा-डारो ।  
जब ज नें सवरो धन बढा-डारो तब उतै काल परो और ज गरीब  
हो गयो ॥

## TRANSLITERATION AND TRANSLATION

Koi	man'khi kē	do	lar'kī	hatē	Ū rē' sē	luh're ne
<i>A certain</i>	<i>man of</i>	<i>two</i>	<i>sons</i>	<i>were</i>	<i>Them in from</i>	<i>the younger by</i>
ap'ne	daddē se	hū	hū	c daddē	dhan mē se	jō moro
<i>his own</i>	<i>father to</i>	<i>it was said</i>	<i>that</i>	<i>'O father</i>	<i>property in from</i>	<i>which my</i>
hīsā	hov	so	mo khā	bīt dā'vō	Tab u nē	u khā ap'm
<i>share may be</i>	<i>that</i>	<i>me to</i>	<i>dividing</i>	<i>gave</i>	<i>Then him by</i>	<i>him to his own</i>
dhan	bāt dā'vō		Bhūt	din	nā'ī	bhāv kō
<i>fortune</i>	<i>having divided was given</i>		<i>Many</i>	<i>days</i>	<i>not became</i>	<i>that the younger</i>
lar'ka	sar'vō	dhan	samē kē	dur	mulak mē	kar g'vau
<i>son</i>	<i>all</i>	<i>property</i>	<i>having collected</i>	<i>distant</i>	<i>country into</i>	<i>went out and</i>
utai	badmasi mē	ap'no	dhan	barha dūo	Jab u nē	sar'vō
<i>there</i>	<i>bad conduct in</i>	<i>his own</i>	<i>fortune</i>	<i>wasted away</i>	<i>When him by</i>	<i>all</i>
dhan	barha dūo	trb	utū	kal	paro, aur	u garib ho gao
<i>property</i>	<i>had been spent,</i>	<i>then</i>	<i>there</i>	<i>famine</i>	<i>fell and</i>	<i>he poor became</i>

# LODHĀNTI OR RĀTHORĀ BUNDEĪ OF HAMIRPUR AND JALAUN

The north western portion of the district of Hamirpur and the neighbouring country of Pargana Uri in Jalaun across the river Betwa have a population consisting largely of the Lodhā caste. The tract is accordingly known as Lodhant. The most important fiscal division in it is Pargana Rith of Hamirpur and the form of Bundelī here spoken is known as Lodhanti or Rathorā. In the heart of the Hamirpur district there are portions of the native states of the Bundelkhand Agency viz. Pargana Bawan Chauhan of the Chailhan State the Sūrah State and the Jigra Jagra. Here also the language is Rathorā.

We thus get the following figures for the number of people speaking Lodhanti or Rathorā. They are not the same as those originally published in the Rough Lists of languages of these districts:

Jalaun	8 000
Ham p r	98 000
Bundelkhand Agency	39 000
	<hr/>
Total	145 000

The Lodhanti dialect is nearly pure Bundelī. It has all the peculiarities of the Bundelī of Orchha described above such as *laū* or *llaū* the sign of the vocative derivative, *saī* the sign of the instrumental ablative and *laī* the sign of the conjunctive participle. The vocabulary is peculiar. The following words occurring in the specimen (a folk tale provided by Rū Sūbh Kāshī Pershad of Chailkhar) and elsewhere are worth taking as examples —

*anna* a false accusation a calumny. In ordinary Hindostani this is considered a woman's word.

*upadān* a quarrel. Cf. Hindostani *upadān* a calamity.

*baīcī* a woman a wife.

*cl unatu* a box for holding lime. Hindostani *cl unatu*.

*klalaī* below.

*bāīran* to imprison, *bīran* to be imprisoned. Cf. Hindostani *bāīra* a bolt.

*nibeīan* to decide discriminate. Cf. Hindostani *nibeīan* to divide.

*lhūwaland* (= *llawand*) a husband.

*suanaū* gold.

*lnalaū* iron.

*alēlaī* but.

Generally speaking the pronunciation of Lodhanti is more broad than elsewhere in Hamirpur. The sound of *au* is often preferred to that of *o*. Thus we have *lan* instead of *l* to mean *of* and *manī* instead of *moī* a pearl. 'My' is sometimes even *muarau* cf. *su nau lūlan* above. Strong adjectives also such as *bāīan* great end in *au* instead of *o*. Similarly we have *ap nau* for *ap ne* and *būta* a son for *bēta*. Most strong nouns end in *o* or *au* but some especially nouns of relationship like *būta* end in *a*. The oblique form of such nouns in *a* also ends in *a*. Thus accusative *lar'la l hā*, a boy. So *supcl ghura lan palaīcīla* the saddle of the white horse.

Nouns are declined as usual. As in many other dialects there are instances of locatives or instrumentals ending in *e*. Thus *ghare* in a house, *bhulhe*, in or by hunger *Janaī* persons, is a nominative plural.

Among the pronouns we may note *baa* he, *ba*, she, oblique *ba* for both genders. *Jaa* is 'this'. *Ue* is 'him' and *una*, 'them also'. 'Anyone' is *lou*, obl *lau*. *Ap* or *apuu* is 'Your Honour'.

In the case of verbs again note the use of the feminine agreeing with *ba* understood in forms like *bichai*, it was considered, *lahi* it was said, *pūchhi*, it was asked. Other forms worth noting are *aa*, having come, *lhaba*, having refused to eat, *l/aa* the act of eating. A feminine verbal noun is in Binaphru, and *pahina* for *pahin* worn a feminine in *ai*, *ra* is in Binaphru.

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[No 14]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BUNDLI (LODHĀNTI OR RĀTHŌRA)

(DISTRICT, HAMIRPUR)

(Rai Sahab Kasin Pershad.)

एक कोऊ साहकार रहै । वा चार जनैं घर-में हते । साहकार वा साहकारिन वा साहकार-का बह्ण वा ब्याटा । जौन गाँव-में साहकार रहत-तो वा गाँव-के राजा-नैं विचारी के साहकार-सैं हजार दो हजार रुपैया कौनउ अनुआ उपट्टे-सैं ले लखो चाहिये । रात-कैं राजा ज-की घर-की पछीत आन लगे कि साहकार-की बह्ण वा ब्याटा रात-कैं जो निकरहैं तो एही-में जखॉ डाँड़ लेहौं । अकेलैं साहकार-के घर-में-सैं कोऊ ना गयो आओ । और जहाँ तहाँ पर रहे ॥

साहकार-की बह्ण वा ब्याटा जो भीतर परे-ते बह्ण-नैं अपनै खामिया-सैं कहै कि सोओ बहुत रात जात-रही-है । ज-नैं कहै कि पान लगा-देव । खा-कैं सो रहैं । विगर पान खाएँ मोरी आँखी ना लगहै । बड़यर-नैं कहै कि चुनाटू-में चूना नही आय । वौ बोलो खालैं हुकर-की थैलिया-में-सैं चूना लै-आओ । वा खालैं आई । उतई चूना ना मिलो । सो जा-कैं ज-नैं खामिया-सैं कहै कि ओई थैलिया-में चूना नहियाय । वौ बोलो कि विगर पान मोरी आँखी ना लगहै सो अपनी नथुनिया-में जो नौ लाख-की मौती पहिने-है सो ई-खाँ दिया-की जोत-सैं जरा-देव कि चूना हो-जाय । ज-नैं मौती-की चूना बना-कैं पान लगाओ और जए खवा-दओ और फिर वे सो-रहे ॥

राजा-नैं जो पछीतै लगे हते सव सुनौ और मन-में बोलो कि जब एक बिरी पान-के लाने नौ लाख-की मौती जरा-दओ-है तो जा-के धन-की कौन मित है ॥

राजा अपनै महलन-कौं आवत-रहे और जब सकारौ भयो तब साहकार-कौं पकर बुलाओ वा पूँछी कि तुम बड़े कि हम बड़े । साहकार-नैं कहै कि मैं नही जानत के को बड़ी आय । आप-ई जानै । राजा-नैं साहकार-कौं

हवालात-में वैङ्ग दथो और फिर राजा-नेँ साह्रकारिन वा ज-के लरका-कौँ  
 बुलाओ वा पूँछी केँ हम वड़े हैं केँ तुम । उन-ई-नेँ निवेरी ना करो । तव  
 उन-ई-कौँ हवालात-में विँड़ा-दथो । फिर साह्रकार-कौँ वरु-कौँ बुला-केँ पूँछो  
 कि हम वड़े कि साह्रकार वड़ी है । ज-नेँ कही कि गरौ-परवर जो मेँ  
 जान माफ-कर पाजँ तौ कहीँ । राजा-नेँ कही कि तोरी जान माफ है  
 कह । ज-नेँ कही केँ ना-तौ अपुन वड़े आय ना मोरी ससुर वड़ी  
 आय । दिन वड़ी है । राजा-नेँ पूँछी कि कैसेँ दिन वड़ी है । ज-नेँ कही  
 देखौ काल मोरे ससुर-कौँ दिन वड़ी हतो कि मोरे खुवाहंद-नेँ नौ लाख-कौ  
 चूना एक विरी पान-में खा-लथो । और आज अपुन-कौँ दिन वड़ी है कि  
 अपुन-के हुकम-सेँ मोरे सास ससुर वा खुवाहंद भूखे हवालात-में विँड़े-हैं ।  
 सो दिन वड़ी है । कोज काज-सेँ वड़ी नहीं आय । राजा जा सुन-केँ  
 खुसौ भए और ज-के सास ससुर वा खुवाहंद-कौँ हवालात-सेँ छोड़-दथो वा  
 ज-खाँ इनाम दर्द और ज-कौँ ज-के घरे पठवा-दथो ॥

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[No 14]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP

## WESTERN HINDI

BUNDÉL (LODHANATH OF RAIPUR)

(DISTRICT HAMIRPUR)

(Rai Sahib Kashi Prasad)

## TRANSLITERATION AND TRANSLATION.

Ek kou sahukar rahai Wi char janaĩ ghari maĩ harte  
*A certain merchant was And four persons house in were*  
 Sahukar, wi sũhũ anũ wa sahukar ki bahu  
*The merchant, and the merchant's wife and the merchant's daughter in law*  
 wa byatĩ Jan gĩw maĩ sahukar rahit to ha gĩw ke  
*and son At village in the merchant living was that village of*  
 raja naĩ bichari hu sahukar saĩ hayar do bojar  
*the king by it was thought that 'the merchant from thousand two thousand*  
 rupaiya kaunai anur upadai saĩ hu lao chahyũ  
*rupees some pretended quarrel by having taken to take is proper'*  
 Rat kaĩ raja u ko ghar ki prebhit an ligo ki  
*Night at the king his house of year having come stayed that,*  
 'sahukar ki bahu wa byata rat kaĩ jo nikarhĩ,  
*'the merchant of daughter in law and son night by if they will come out,*  
 tau chĩ maĩ ulhĩ dũĩ laihĩ' lĩlaĩ sahukar ke ghari maĩ saĩ  
*then this in him to find I will take' But the merchant's house in from*  
 kou naĩ gao so aur jahũ tahũ paĩ rahe  
*anyone not went came and where there they lay down*

Sahukar ki bahu wi byatĩ jo bhĩtra pũtĩ,  
*The merchant of daughter in law and son who inside lying down were,*  
 bahu naĩ apnaĩ swamĩya gĩĩ lĩhi ki 'soo bĩhĩt rat  
*the daughter in law by her own husband to it was said that sleep much night*  
 jat-rũhi hai' U naĩ lĩhi ki pan laga dũo lĩhi lĩĩ  
*going been has' Him by it was said that, 'betel prepare, eaten having*  
 so rahĩ Bigai pũĩ kharĩ monĩ kĩkhi naĩ laghĩ  
*let us go to sleep Without betel eating my eye not will close'*

Bayar naĩ lĩhi ki chũĩtu maĩ chũĩ nahĩ yĩ Bũĩ  
*The woman by it was said that, the timeborn in time not is' He*  
 bolo kũlaĩ dukar ki thĩhiya maĩ saĩ chũĩ lĩĩ ao' Bĩ kũlaĩ naĩ  
*spoke, below old man of bag in from time being' She below came*

Uta î chuna na mulo So ja kaî u naî swamiva sai  
*There even time not was got Therefore gone having he by the husband to*  
 kahi ki oi thahiyarî chuna nahyay Bau bolo ki  
*it was said that, 'that even bag in time is not He spoke that*  
 'bigar pan mori âkhi na lag'hai, so up'ni nathunon na  
*'without betel my eye not will close therefore you own nose in*  
 ju nau lakh l ru murti pahunai hai so i khâ dya ki jor ru  
*what nine lakhs of pearl was is that this for lamp of flame in*  
 jua deo ki chuna hu jay ' U naî murti lau chuna bharu ru  
*but that time may become He by pearl of time made laing*  
 pan lagao ru ue khaba dao ru phu be so rhi  
*betel was prepared and to him to eat was given and again they went to sleep*

Raja naî jo pachhitaî lgo hte sab sunu ru man ru  
*The king by who in the ear stayed had all was heard and mind in*  
 bolo ki jab ek bui pan ke lanu ru lakh l ru murti  
*he spoke that when one roll (of) betel of for the sale nine lakhs of pearl*  
 jua dao hai tau j le dhru ru laun mit hu?  
*but been has then this (person) of wealth of what limit is?*

Raja up'naî mah'lan kaî wrt rhe au j b sakuru bho,  
*The king his own palace to coming was and when mourning became*  
 tab sahukar kaî pal ru bulao wa pūohhi li tum  
*then the merchant having sei ed was summoned and it was asled that you*  
 bare ki ham bue? Sahukar naî l hi li mai rhi  
*great or we (I) great? The merchant by it was said that I not*  
 jnat hai ho buri ay Ap jaru Raja naî  
*knowing that who great is Your Honour alone knows The king by*

sahukar kaî hawalat mî b'ir dro ru phu raja ru  
*the merchant to jail in imprisoning was given and again the king by*

sahul ru wa u le mah'la kî bul w wa pūchhi  
*the merchant's wife and his son to it was summoned and it was asked*  
 ki ham bue hî ki tum? Un naî nibe ru na  
*that, we (I) great are or you? Them also by distinguishing not*

huo Tab una i kî hawalat mî b'ia dro Phn  
*was made Then them also to jail in it was imprisoned Again*

sahukar ki bahu kî bula l aî pūchhi ki ham  
*the merchant of daughter in law summoned having it was asked that we (I)*

bue ki sahukar buri hai? U naî l hi ki gur par'war  
*great or the-merchant great is? He by it was said that 'poor cheerless*

jo maî jan maph hai paû ru l'haû Raja naî l hi  
*if I life pardon making get, then I may say' The king by it was said*

हा तो ज़ां प़ां हऱा लऱु ' उ नऱिं हाहऱा लऱु 'नऱा तऱु  
*that thy life pardon is say' Her by it was said that 'neither*  
 ँपुन बऱे ँय नऱ मऱऱु सऱऱु बऱऱु अय दिन  
*Your Honour great is not my father in law great is The day*  
 बऱऱु हाऱा रऱऱा रऱिं प़ुंछलऱा लऱा लऱऱऱिं दिन बाऱऱु हाऱा ?  
*great is The thing by it was asked that I saw the day great is ?*  
 उ नऱिं लऱा दऱऱऱु लऱा मऱे सऱऱु लऱु दिन बऱऱु  
*Her by it was said behold yesterday my father in law of the day great*  
 हऱो लऱा मऱे लऱऱु लऱऱु नऱा रऱा लऱा लऱा चऱुनऱा ए बऱु पऱनऱिं  
*was that my husband by mine laths of lime one roll (of) betel in*  
 हाऱा लऱा आऱा रऱा ँपुन लऱा दिन बाऱऱु लऱा लऱा  
*was eaten And today Your Honour of the day great is that*  
 ँपुन हे लऱु लऱऱु मऱे सऱा सऱऱु वा लऱुवाहऱाद  
*Your Honour of the sides by my mother in law, father in law and husband*  
 बऱुहऱा हऱऱालऱा मऱिं हऱऱा हऱिं सो दिन बऱऱु हाऱा कऱु  
*in hunger jail in imprisoned are Therefore the day great is Anyone*  
 लऱा सऱिं बऱऱु नऱा अय ' रऱा रऱा सऱन लऱिं लऱुसऱा हऱऱा  
*anyone than great not is' The king this heard having pleased became,*  
 उऱा उ लऱा सऱा सऱऱु वा लऱुवाहऱाद लऱा हऱऱालऱा सऱिं  
*and I mother in law father in law and husband to jail from*  
 छऱऱा दऱु वा उ लऱा उ लऱा गऱऱा पऱथ'वा दऱु  
*it was released, and her to her in house it was sent*

## FREE TRANSLATION OF THE FOREGOING

Once upon a time there was a merchant, whose family consisted of four persons, himself, his wife his son's wife, and his son. Now the king of the town in which the merchant dwelt thought to himself, 'I must get up some fictitious quarrel with this merchant, and get one or two thousand rupees out of him.' So one night he went and hid himself in the rear of the merchant's house expecting to catch his son and daughter in law going out, and to be able to get a fine out of him on that account. But no one came in or went out. The good folks went quietly to bed.

After a time, the daughter in law said to her husband the merchant's son 'it's getting very late why don't you go to sleep? Said he, first prepare a roll of betel for me' and after I have had a chew we can go to sleep. I'll never close my eyes unless I first have a chew of betel.' She answered 'there is no lime in the lime box.' Then said he, go downstairs and get some lime from the Old Man's (his father's) bag.' She did so, but neither was there any lime there. So she came back and told her husband. Said he, 'if I don't get some betel, I won't close my eyes. There's a pearl worth nine lakhs of rupees in your nose ring. Make some lime by burning it in the lamp flame.'

\* A roll of betel is prepared with betel leaf, arecanut and spices of which the cost is more than the value of the lime.



So she made some lime out of the pearl, and prepared some betel, which he chewed, and the two went off to sleep

Now the king, who had been hiding in the rear of the house, heard all this, and he said to himself, 'they've burnt a nine lakh pearl for the sake of one roll of betel This man's wealth must be limitless'

So he went home to his palace, and as soon as morning came he had the merchant arrested and brought before him As soon as he appeared, the king asked him, 'who is the greater, you or I?' The merchant replied, 'I do not know Your Majesty alone knows' Then the king put him in jail, and sent for the merchant's wife and son 'Who,' asked he, 'is greater I or you?' They also were unable to reply so he put them, too, in jail, and sent for the merchant's daughter in law, and asked her 'who is the greater, I or the merchant?' She replied, 'Ocherisher of the Poor, if you will promise me my life I will tell' Said the king, 'you have the promise of your life, tell' Said she, 'neither is Your Majesty great, nor is my father-in-law It is the day which is great' The king asked her what she meant Said she, 'behold, yesterday my father-in-law's day was great, so that my husband was able to eat nine lakhs worth of lime in a single betel roll, but to day Your Majesty's day is great, for by Your Majesty's order my father-in-law, my mother-in-law, and my husband have been cast into jail, and are now lying there in hunger Therefore, it is the day which is great No one person is greater than anyone else' When the king heard this reply he was much pleased, and released her father-in-law, her mother-in-law, and her husband from jail, and sent her home to her house

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## PĀWĀRĪ BUNDĒLĪ OF DATIA AND THE NEIGHBOURHOOD

Pāwārī is the name for the variety of Bundelī which is spoken in those parts of the Gwalior and Bundelkhand Agencies of Central India in which the Paramara or Pāwar Rajputs are one of the principal clans. In the Bundelkhand Agency it is spoken in the tract lying to the west of the Jhansi District, which includes the State of Datia, and the Alampur Pargana of the State of Indore. In Gwalior it is spoken in the tract adjoining Datia i.e. in the east of the Gnd Gwalior and in the Bhandel Districts of that State.

The number of its speakers is reported as follows —

Bundelkhand Agency	209 500
Gwalior	150 000
TOTAL	<hr/> 359 500 <hr/>

Pāwārī hardly differs at all from ordinary Bundelī. It has a few local peculiarities, most of which it shares with the Lodhantī just described. This will be evident from the following folk-tale, which, like so many of these Bundelī specimens, has been prepared by Rai Sahib Kashi Prasad of Charkhanī. We may note the following words which do not occur in ordinary dictionaries —

*kar pīg'la*, lamentation

*lū aya*, a fox

*kol l adaryā*, carrying on the shoulders

*sīla*, a swing shelf

We see very strongly in force the Bundelī tendency to omit a medial *h* and to contract. Thus we have *kar* for *kah*, having said, *ī aīgan*, I shall remain, *ī ar*, remained, similarly *ī kah to*, he was remaining, becomes *ī ato*. Other verbal forms worth noting are *lag'kar*, he will reach, and *lakhaī ī ato*, he was remaining gazing. The following causal verbs occur in the specimen, *kuan*, to cause to say, *dikhān* (neuter in sense, really a potential passive), to be visible, *diban*, to cause to give.

[No 15]

## INDO-ARYAN FAMILY.

CENTRAL GROUP.

## WESTERN HINDI

BUNDELI (PĀWARI)

(STATE, DATA)

(Rat Sahab Kashi Pershad.)

एक साहूकार एक तलाव-के किनारे रतो । एक दिन एक कंगाल साहूकार-के इतै माँगवे-कौं आओ । साहूकार बोली कि जो तलाव-में सब रात ठाड़ो-रहै बाए में बीस रुपैया देव । कंगाल बोली में ठाड़ो रशौंगी और साहूकार-सें तीन बेर कुवा-कें रुपैयन-की पक्की कर लई । और कंगाल तलाव-में रात-के समैयां जाय-कें ठाड़ो भओ । और जुन-बीचा बाए कोज ना दिखावे अकेलें एक दिया दूर गाँव-के दिवाले-में उजरत दिखावे । सो बाए अपनी नजर-सें लखें रतो । सकारें तलाव-में-सें कढ़-कें साहूकार-के ठिकाँ गओ और साहूकार-सें बोली कि रुपैया देव । साहूकार बोली जा तौ बता रात भर तो-कौं काज-कौ आसरो तौ नाई रओ । कंगाल बोली मोए काज-कौ आसरो नाई रओ । अकेलें दिवाले-में एक दिया उजरत दिखात-रओ । साहूकार-नें कही कि तैं-नें सब रात दिया-सें तापी और बाए कछू ना दओ ।

बौ हाड़-पिंगला करत चलो गओ । गेल-में बाए एक लिरैया मिली और पूछी कि हाड़-पिंगला कैसी करत-जात-है । बा-नें सब हाल कहि सुनाओ । लिरैया बोली कि में रुपैया तोए दिवा देहौं । अकेलें तैं मोए कोल-कदियाँ घर लै-चल और इत-ई-कौ-इत-ई उतार जाइये । और पैलौ गाँव-में कै आ कि बन-कौ राजा आलत-है सो अपने अपने कुत्ता बाँध लैव । कंगाल गाँव-में कै आओ और लिरैया-कौं लिवा-गओ । लिरैया-नें जा-कें पंचावत जोरी और कही कि दो खम्भ गार-देव जा-सें सीका बाँध-देव और जा-में चावरन-कौ हंडी धर-देव और तरें आग बार-देव कि चावर चुर-जावें । पंच बोले कै हंडी दूर टंगी-है । आँच ना लगहै । चावर कैसें चुरहैं । लिरैया बोली कि दिया-सें तापत कैसें हैं । ऐसें चावर चुरहैं ।

पंच ककू ना बोले । लिरैया बोली कि ना दिया-सँ कंगाल-नै तापो-है ना  
 चावर चुरहै । बाए रुपैया गिन-देव । और साङ्गकार-सँ बाए रुपैया गिना-  
 दए । कंगाल-नै रुपैया ले-केँ लिरैया-कोँ कोल-कदैयाँ धरो और वन-में बाए  
 उतार-आओ और फिर अपनै घरे गओ ॥

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Bau hai pīg'la karat chalo gao Gail maī bae ak Līraya  
*He lamentation making departed The road w to him a fox*  
 mlo aur pūchhu ki hai pīg'la karsau karat jat hai ?  
*was met and it was asked that 'lamentation why making going thou art ?'*  
 Ba naī sab hal kahī sunao Līraya bolo ki,  
*Ham by all affair having told was caused to be heard The for said that,*  
 'maī rupaiya toe diba dehaī Akelaī taī moe  
*I rupees to thee having caused to give will give But thou me*  
 kol kadaiyā dhar lū chāl aur ita i kau ita i utai  
*on shoulders having placed take away and he e even of he e even having deposited*  
 jaye, au paulā gāw maī kai i ki, ban kau raja  
*go and first the village in having said come that the forest of the king*  
 rut hai, so ap'nai ap'nai kuttā bādh lew ' Kangal  
*coming is, ther efore you own you own dogs tie up ' The poor man*  
 gāw maī kai ro gur līraya kaī hwa gao Līraya naī  
*the village in having said came and the fox took away The for by*  
 ja kaī pachant joi aur kahī ki,  
*gone having an assembly of ar bit a tor s was brought together and it was said that,*  
 'do khamm gar dew, ja saī sīla bādh dew, aur ja maī  
*'two poles but j, these from a swinging frame tie, and this in*  
 chaw'ian ki handi dhai den un tarāī ag bar dew ki chawar  
*ice of cooking pot place, and below fire alig it set tlat the ice*  
 chur jawaī ' Pañch bole kaī 'handi dur tangi hai,  
*may be cooked ' The ar bit a tor s said that cooling pot distant hung is,*  
 āch na lag'hai chawar karsaī chur'haī ? Līraya bolo ki,  
*heat not will reach, ice low will be cooled ? The for said that*  
 'diya saī tapat karsaī haī ? kaī chawar chur'haī  
*'lamp from was m making how is ? So the ice will be cooked*  
 Pañch kachhu na bole Līraya bolo ki, 'na diya saī  
*The ar bit a tor s anything not said The for said that 'not lamp from*  
 langal naī tapo hai na chawar chur'haī Bae  
*the poor man by was ming been done has, not ice will be cooked To him*  
 rupaiya gin dew ' Aur sahukar saī bu rupaiya  
*the rupees count and give And the mercl ant from to him rupees*  
 guna dai Kangal naī rupaiya lu kaī  
*were caused to be counted over and given The poor man by the rupees taken having*  
 Līraya laū kol l adriyā dhaio gur ban maī hao utar io  
*the fox on his shoulders was placed and the forest in him he deposited,*  
 aur phu ap'nai ghru gao  
*and again his own in the house (le) went*

## FREE TRANSLATION OF THE FOREGOING

A certain merchant used to dwell on the banks of a tank. One day a poor man came to him to beg. The merchant said, 'I will give twenty rupees to whoever will stand in the tank all night.' The poor man said he would do so and made the merchant promise to keep his words by a threefold promise. At night the poor man went to the tank and stood up in it. While he was there no one was seen by him. The only thing that was visible was a lamp shining in a temple of a village far away and on it he kept gazing. At dawn he got out of the tank and went to the merchant and asked for his money. During the whole night said the merchant, 'did anyone give you any help?' No one replied the beggar, 'the only thing I saw was the lamp shining in the temple.' O then said the merchant, 'you were warming yourself at that lamp were you?' and he refused to give him anything.

The beggar went away lamenting. On the road he met a fox who asked him why he did so. He told the fox the whole affair and the latter said, 'never mind, I'll get you your money, but after I have done so you must lift me on to your shoulders and bring me back and set me down in this very place. But first go and tell the villagers that the King of the Woods is coming and that they must tie up all their dogs.' The beggar took the message and then conducted his friend to the village. The fox called a meeting of the village arbitrators and told them to set up two high poles and between the two to hang high up a swinging tray<sup>1</sup> and to set a cooking pot in the tray and to light a fire on the ground below so that some rice might be cooked in the pot. The arbitrators said, 'the cooking pot is hung too high up. The flames won't reach it and how on earth will the rice be cooked?' Replied the fox, 'it will be cooked just as a person can warm himself from a distant lamp.' When they heard this the arbitrators had nothing to say and the fox went on. 'neither could this poor man have warmed himself at that lamp nor can the rice be cooked. Pay him the rupees he has earned. So they made the merchant count out and give his twenty rupees to the poor man who as soon as he had got them took the fox on his shoulder and carried him to the forest where he deposited him in the place where he had found him and went home rejoicing.

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## THE MIXED DIALECTS OF THE NORTH

To the north, Bundeli has on its west the closely related Braj Bhakha dialect of Western Hindi and on its east the Bagheli dialect of Eastern Hindi. In the District of Hamirpur it extends nearly up to the Jamna, being separated from it only by a narrow strip of land, in which Tihari is spoken, along the south bank of that river. As already shown good Bundeli is spoken over nearly the whole of Hamirpur. To the east of that district lies the district of Banda.

Tihari and the dialects of Banda have been dealt with under the head of Eastern Hindi (Vol VI, pp 133 ff). These are all mixtures of Bagheli and Bundeli, and as the former language is the most prominent element in all of them they have been described under it. So also has the language spoken by some 8,000 Banaphars (Banaphari) in Hamirpur, although Banaphari elsewhere is distinctly a form of Bundeli.

Between Hamirpur and Banda (on both sides of the river Ken, which forms the boundary between the two districts) is a dialect called Kundri. The Kundri on the Banda side is a form of Jurar Bagheli and has been described under that head (Vol VI, pp 152 ff). That on the Hamirpur side of the stream is also a mixed language, but is mostly Bundeli and is described on p 527.

South east of Hamirpur, *æ* in the north east of the Bundelkhand Agency of Central India and the neighbouring portions of the Baghelkhand Agency, the true Banaphari is spoken. It also is a mixed dialect, but here, although containing many peculiarities which are distinctively those of Eastern Hindi, it is in the main Bundeli.

Finally, so far as these mixtures with Eastern Hindi are concerned, we have seen that Tihari (which we have classed as a form of Bagheli) runs along the south bank of the Jamna in the Hamirpur district. At the border of the district immediately to the north west of Hamirpur, *æ* in Jalaun, it stops, but here we find, in Jalaun, a small tract in which Tihari is fading off into the general Bundeli of that district. This form of speech is called Nibhatta (p 529). It is based on Bundeli, but has many of the peculiarities of Eastern Hindi. Elsewhere in Jalaun the language is good Bundeli.

On the north-west, Bundeli shades off into Braj Bhakha through what is known as Bhadauri (p 531), which is spoken along the river Chambal in the districts of Agra, Mainpuri and Etawah, and also over nearly the whole of the home districts of the Gwalior State.

The following are the estimated numbers of people who speak these mixed dialects —

Name of Dialect	Where spoken	Number of speakers	
Banaphari	Bundelkhand	245 400	335 400
	Baghelkhand	90 000	
Kundri	Hamirpur		11 000
Nibhatta	Jalaun		10 200
Bhadauri	Gwalior	1 000 000	1 318 000
	Agra	250 000	
	Mainpuri	8 000	
	Etawah	55 000	
	TOTAL		1 679 600



It must be remembered that, besides these, 5,000 speakers of Banāpharī in Hamirpur, and a few speakers of Kuṇḍrī in Banda have been classed under Baghēli.

Of these dialects Banāpharī is by far the most important on account of its possessing a literature. Bhadauri, on account of the number of its speakers, comes next.

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## BANĀPHARĪ

Banaphari is the form of Bundeli spoken by members of the Banaphai tribe of Rajputs and in the country inhabited by them. This tract consists mainly of the north-centre and east of the Bundelkhand Agency of Central India i.e. the Chandla Pargana of the State of Chhikharai the Lam Pargana of Ohhataipuri the Dharampur Pargana of Panna the Jagus of Naigawan Rebrū Gaurihar and Beri and the States of Ajugarh and Baoni. It also extends into the south east corner of the District of Hamirpur and (to the east) into the western parts of the Nagode and Marhar States of the Baghelkhand Agency. Although a mixed dialect Banaphari is one of the most important forms of Bundeli as in it are preserved the many heroic songs regarding the famous heroes Alha and Udal which together form a huge cycle of epic poetry. This feature of the dialect will be illustrated at length in the following pages.

The number of speakers of Banaphari is estimated as follows —

Bundelkhand Agency	245 400
Hamirpur	5 000
Baghelkhand Agency	90 000
<b>TOTAL</b>	<b>340 400</b>

Leech in his account of the language quoted in the list of authorities of Bundeli remarks that Banaphari differs from Standard Bundeli in having a larger mixture of Urdu. He probably means by this that its vocabulary contains more Arabic and Persian words than are usually found in dialects of this part of India and in this he is perfectly right. A perusal of the specimens especially of those belonging to the Alha Udal cycle will show that quite a large number of these foreign words have been adopted. Indeed such complete citizenship have some of them obtained that they are even treated as verbal roots and conjugated as if they were genuine Indian words. This method of dealing with foreign words is very rare in all Indian languages. Such borrowed terms are generally employed without any change of form, and if used as verbs it must be done by means of a periphrasis. Yet here we have words like *najarat* a present participle meaning 'looking at' which in Hindi would be *najar lai ta* from the Arabic *na-ara*, and *tajawajai* he intends from the Arabic *tajawaj*. Leech further describes Banaphari as a 'kind of slurred and slovenly Urdu'. This account cannot be called accurate for the foreign element found in its grammar is Bagheli not Urdu. Banaphari is a mixture of Bundeli and Bagheli in proportions varying according to locality and to the personality or caste of the speakers. In the version of the Parable received from Hamirpur the Bagheli influence predominates and I have given it in the volume dealing with Eastern Hindi (Vol VI, pp 155 and ff). Further south in Bundelkhand proper, the Bundeli element certainly predominates everywhere, as will be evident from the specimens received from the State of Chhikharai. These are (1) the first few sentences of the Parable of the Prodigal Son, and (2) a folktale (both prepared by Rai Sahib Kashi Prasad of Chhikharai). After these I give with a special introduction two more specimens from Eastern Hamirpur. These are parts of the cycle of poems about Alha and Udal. It will be seen that the version of the Parable agrees with

Standard Bundeli in nearly all particulars but that the other three specimens show numerous examples of the influence of Eastern Hindi.

The following account of the main peculiarities of Binaphari is based on the specimens and on Mr Vincent Smith's notes.

**PRONUNCIATION**—This closely follows ordinary Bundeli. The diphthongs *ai* and *au* are commonly used for *e* and *o* respectively. Thus *sai* instead of *sei*, from *Tar* more common is the change of *o* to *ie* and of *e* to *ya*. This is quite optional so much so that we often find the same word split in both ways. Thus we have *yas* for *er* a support, both *Itel* and *Itelit* a field, *Ier* and *Iyae*, of *qier* and *qiyer*, a lion.

As regards consonants *κ* often becomes *l*, thus *jalam* for *janam* birth, *jalea* for *janaka* a mother. *L*, on the other hand often becomes *ç*, as in *lai çai* or *lai çai* a sword. The letter *pl* regularly becomes *p* in the word *banipai*. We often find the letter *r* where we should not expect it, thus *sai mar* for *sammar* respect, *sair'iel*, for *samich* entire, and *asacai* for *le Iacai*, countless.

A long vowel is regularly shortened in the antepenultimate thus the root *ç* on heed makes its first person singular future *çamailai* and *Itel* exert, makes its respectful imperative *Itidai*. We occasionally meet short *e* and short *o*, in words like *çot* we (but *mo* for *even* I) and *jeh* whom.

**DECLENSION**—Many feminine nouns end in the termination *ai* (corresponding to Hindostani *ī*) which is not changed in the oblique case. Thus *çai jularai* one salute, *çai çai* hating, *khobarai*, news, used both as a singular and as a plural, *salamaai* respects used as a plural in III, 78. Strongly inflected nouns usually end in *o* as in Bundeli but sometimes the Eastern Hindi form in *a* is employed. These nouns form their oblique cases in *e*. Thus *qhoru*, or *qlofu* a horse, oblique form *qhoie*. Sometimes we have as in *Itaiia* a bee (IV, 1) the oblique form ending in *u* which is probably an instance of borrowing from Rajasthani, similarly *chela nai lahus* the disciple and

A very common oblique form both in the singular and in the plural ends in *ai* or *en*. Thus, *Itelanai* in the field (III, 77, cf 78 and IV 103), *çai laulai* to the palace square, *aiñ sanduqai mai qhoron-I* *qhian ka beçai jai* I am a merchant of horses, I am going to sell the horses (IV, 122).

The use of the case of the Agent is rather conspicuous as the termination *ai* or *nai* is often omitted. The case is used before all forms of the past tenses of transitive verbs, whether the simple past participle is used as in Western Hindi, or whether a conjugated form of the tense is used, as in Eastern Hindi. Hence, even in the latter case the verb agrees in gender with the object. Thus we have *bñi nai laq taal dai*, the shopman weighed out the ration, *qhul brahaman suni*, the Brahman heard this thing, *baba puchhi*, the recluse asked, *chela nai lahus*, the disciple said, *na sillyñ* (fem.) *barai ai añg*, I have not learnt the wording off of arrows (IV, 183). In the last example, *sikhv* is in the feminine to agree with *barai ai*. The masculine would be *sikhv*.

The following are the usual forms which the case terminations take —

Agent *ai*, *nai*

Accusative Dative, *khñ* (not *Ihñ*), *kñ*, *Ia*, *Iañ*, *lai*

Dative, *lane*, *khut*, *Iaje*, for

Instrumental Ablative, *saī saĩ, lhaĩ laī, saũ so san, paī*

Genitive, *Ici, Igar* Common gender, direct and oblique

*Ivan Ivan, Ian Ia* Verschone direct

*lui, leur, le* Masculine, oblique.

*la* *l'ya*, *la* *l'* Feminine direct and oblique

Locative    *maṛ mā, mā, māhī, māhan,*

The Personal Pronouns *me* *mai*, *maĩ*, *I*, *ma* *lĩ* *I* also, *ma* *hĩ* even *I*, *ohl* form *mohi*, *moh* *nicaħ* *mo*, *mohĩ* to me *moi*, *moian*, *mei*, *meian* *my*, *ham* *we*, *ham* *lĩ* *we* also, *lam* *hĩ* even *we*, *obl* form *ham*, *humaĩ* to us, *lam* *u* *haimian* *hamian* *our* *tuĩ* *taĩ* *taĩ* *thou*, *ta* *hĩ* *tu* *hũ* *thou* also, *ta* *lĩ* *to* *hĩ* even *thou*, *ohl* form *toli*, *toli* *ticaħ* *to* *toliĩ*, to thee, *to*, *toian*, *ti* *u*, *tiian* *thy*, *tum* *you*, *tum* *lĩ* *you* also, *tum* *li*, even *you*, *ohl* form *tum* *tumaĩ* to you, *tum* *u*, *tumian*, *tumian* *your* *u* *he*, *he*, *that*, *ica* *hũ*, *he* also *na* *hai* even *he*, *ohl* form *caħ* *u*, *caħĩ* to him, *ũy* *ŷy*, *they*, *ca* *u*, *ca* *u*, *they* also, *obl* form *un*, *un* *taĩ*, to them, *unian* *them* also, *un* *li*, even *them*

Similarly, *e*  $\eta$  e thus, obl form *el* *ya* Plus  $\tilde{i}$  (old *m* etc

The Relative Pronoun is *je* or *ya* obl *ječ* *je* *ja*

In all the above the plural is frequently used instead of the singular

*Kal* or *lou* is 'among' (old *lil*)      *Ko* or *lou* (old *lil*) is 'who', *le* (old *kal*) what

**CONJUGATION.**—The important point to note is that in all the tenses formed from participles without auxiliary verbs there are two forms of the participle alone as in Western Hindi and the other the participle with suffix indicating the number and person as in Eastern Hindi. It is also to be noted that in the latter case the suffixes are added to the strong form of the participle in *o* and not to the simple base. Thus *māra* is not *māra* s, but *struck*

The Veil Subject matter is

2 e t l e

		A		B	
		<u>17</u>		<u>18</u>	
1		17 1 2		18 1 2	
-		1 1 1		1 1 1	
2		17 1 1 1 1		18 1 1 1 1	

*Ḥawān* may be substituted for *laū* and *s* throughout

$$I \cap I^* = \emptyset$$

25%	1e	3	1
1at e 11	1 x 1 x 11	1 e e	1 e 1

For all persons exactly like the Hindustani *Or*—

	SING.		PLUR.	
	Mass.	Per.	Mass.	Per.
1	<i>latīy</i> or <i>tīy</i> .	<i>latiyū</i> or <i>tyū</i> .	<i>latyan</i> or <i>tyan</i> .	<i>latin</i> or <i>tin</i> .
2	<i>latiy</i> or <i>tīy</i> .	<i>hatt</i> or <i>ti</i> .	<i>latiy</i> or <i>tīy</i> .	<i>latiyē</i> or <i>tīyē</i> .
3	<i>latn</i> or <i>tō</i> .	<i>hatt</i> or <i>ti</i> .	<i>latī</i> or <i>tī</i> .	<i>hatt</i> or <i>tī</i> .

Or else,—

	SING. (nom. pres.).	PLUR. (nom. pres.).
1	<i>rahaū</i> .	<i>rahan</i> , <i>rahaī</i> .
2	<i>rahaē</i> .	<i>raht</i> .
3	<i>rahai</i> .	<i>rahaī</i> .

The Negative Verb Substantive, 'I am not,' is thus conjugated :—

	SING.	PLUR.
1	<i>niyāhū</i> .	<i>niyāhan</i> .
2	<i>niyāht</i> .	<i>niyāhaē</i> .
3	<i>nihaī</i> .	<i>nihaī</i> .

The Active Verb is thus conjugated in its principal parts :—

Present Conjunctive, (if) I strike, etc.—

	SING.	PLUR.
1	<i>māraū</i> .	<i>māran</i> .
2	<i>māras</i> .	<i>māhē</i> .
3	<i>mārai</i> .	<i>māraī</i> .

As usual this is often employed in the sense of the Simple Present. As examples of the tense we may quote *mānas*, if you do not heed (IV, 29); *bacāas*, thou speakest (IV, 42); *māgas*, (what) thou mayest ask for (IV, 101); *jās*, thou art going (IV, 110); *kāy*, they eat (III, 11).

The following are examples of the Imperative :—*Mār*, strike thou; *mārā*, strike; *pukārā*, summon; *kāḥau*, cut; *karāyas*, cause thou to make; *kāhīyāī*, be good enough to play.

**Future**—I shall strike, etc This has two forms, viz—1 *Ma'ab*, used for all genders, numbers, and persons, as in old Eastern Hindi,—2

	Sing	Plur
1	mar'haũ or mar'laũ	mar'bh marihe or mar'is
2	mar'hai or mar'la:	marihe marihan mar'la or mar'han
3	mar'i	mar'laĩ or mar'haĩ

Note that when the first syllable is long and falls in the antepenultimate, it is shortened. So we have *manihau*, I will heed, in IV, 133. *Kaibai* (IV, 133), thou wilt say, is slightly irregular as in Bundeli.

*Tenses formed from the Present Participle*

The **Present Participle** is *marat* (com gen), or *mar'to* (masc), *mar'ti* (fem). From it are formed the usual tenses. Thus,—

**Present**.—*Marat haũ* (often written *marathaũ*), I am striking. Any other form of the Auxiliary may be used.

**Imperfect**.—*Marat haũy*, I was striking. Any other form of the Auxiliary may be used. As an isolated form, I may quote *laiai ahai*, he was doing.

**Past Conditional**.—This may be formed in two ways. Either the present participle alone is used (exactly as in Hindostani), or else we have a tense conjugated on the model of Eastern Hindi. For the first form we have *mar'to* (masc), *mar'ti* (fem), (if) I, thou, he, or she had struck, *mar'te* (masc), *mar'ti* (fem), (if) we, you, or they had struck. For the second form we have the following —

	Sing		Plur	
	Masc	Fem	Masc	Fem
1	mar'toĩ	mar'tiyũ	mar'tijan	mar'tin
2	mar'toĩy	mar'ti	mar'tiyb	mar'tiyf
3	mar'to	mar'ti	mar'te	mar'ti

*Tenses formed from the Past Participle*

The **Past Participle** is *mar* (com gen), or *maro* (masc), *masi* (fem). From it are formed the usual tenses. Thus—

**Past**.—Like the Past Conditional, this may be formed in two ways. Either the Past Participle alone is used (exactly as in Hindostani), or else we have a tense

conjugated on the model of Eastern Hindi. In both cases if the verb is a transitive one the construction is passive. The subject is put into the Agent case and the verb agrees in gender with the object. In the second conjugated form it agrees with the subject in person. Thus *mai nai mai o* means I struck something masculine but *mai nai mai yũ* means I struck something feminine. The following is the ordinary method of conjugating the past tense of a transitive verb. The conjugation of an intransitive verb differs in the third person.

	Singular		Plural	
	1st	2nd	3rd	4th
1	<i>mai o</i>	<i>mai yũ</i>	<i>mai ja</i>	<i>mai</i>
2	<i>mai yũ</i>	<i>mai r</i>	<i>mai jo</i>	<i>mai nu</i>
3	<i>mai o</i>	<i>mai s</i>	<i>mai s</i>	Not given

These may be taken as the standard forms but other forms for the third person singular are met. These are *mai s* and *mai s*.

In the case of an intransitive verb the third person singular is not used. Only the past participle alone is employed. Thus *baith* or *baitho* he sat down *baith* or *baithi* she sat down *baith* or *baithi* they (masc.) sat down *baith* or *baithi* they (fem.) sat down.

**Perfect** — *mai lai* or *mai o lai* I have struck. Any other form of the Auxiliary can be used.

**Pluperfect** — *mai hatõy* or *mai o latõy* I had struck. Any other form of the Auxiliary can be used. In both tenses the construction is that of ordinary Hindostani.

The **Infinitive** is *mai an* *mai aĩ* *mai ab* or *mai bo*. *Maiaĩ* is feminine in gender when used as a verbal noun. The others are masculine. The oblique form of the first three is the same as the nominative. That of *mai bo* is *mai be*.

### Irregular Verbs —

(The following irregular past participles have been noted —

Infinitive	Past Participle
<i>ai b</i> <i>ai ab</i> or <i>ai bo</i> to come	<i>ai so</i> fem <i>ai</i>
<i>gai b</i> to go	<i>gai so</i> <i>gai</i> or <i>gai</i> fem <i>gai</i> or <i>gai</i>
<i>dei b</i> to give	<i>dei so</i> <i>dei</i> or <i>dei</i> fem <i>dei</i> or <i>dei</i>
	From <i>dei l</i> we have <i>dei lo</i> fem <i>dei hi</i>
<i>lei b</i> to take	The same as for <i>dei</i> substituting <i>l</i> for <i>d</i>
<i>kai ab</i> to do	<i>kai so</i> <i>kai</i> or <i>kai hi</i> fem <i>kai ho</i>

The verbs *āub*, and *jāib*, are quite irregular in the past tense. That of *āub* is conjugated as follows :—

	Sing		Plur.	
	Masc.	Fem.	Masc.	Fem.
1	āicaĩ.	āyĩ.	āyan.	āin.
2	āicai.	āyi.	āyē.	āyē.
3	āicē.	āi.	āyē.	āĩ.

Any other form of the past participle may be used for the third person. The past tense of *jāib* is similar. Thus, *gaicaĩ*, I went, and so on.

The future of *āub* is *aihañ*, I shall come; *aiðē*, etc., we shall come; *ai*, he shall come. Similarly, *jaihañ*, I shall go.



[ No 16 ]

## INDO-ARYAN FAMILY.

CENTRAL GROUP.

## WESTERN HINDI

BUNDLI (BANAPHARI) DIALECT

(STATE CHARKHARI)

## SPECIMEN I.

(Rai Sahib Kashi Peshad)

काह्ल-कौ दुइ लरका हतै । लहुरे लरका अपनै बाप सै कहो कै  
 बाप मोर होसा बाँट द्या । और वह-नै सब द्वारा बाँट दओ । और वह नै  
 सब थोरै दिनन-मै इकाइ कर लओ और बहुत दूरी देस खाँ चलो गओ और  
 वहाँ आपन सब द्वारा वाहीयाद-मै बहाइ दओ ॥

## TRANSLITERATION AND TRANSLATION.

Kahu l u	dui	lar'ka	hatu	Lahur	lar'ka	ap'nai		
<i>A certain one to</i>	<i>two</i>	<i>sons</i>	<i>were</i>	<i>(By) the younger</i>	<i>son</i>	<i>his own</i>		
bap su	kaho	kai	'bap	mor	hisa	bat	dya	Aur
<i>father to</i>	<i>it was said</i>	<i>that,</i>	<i>father</i>	<i>my</i>	<i>share</i>	<i>having divided</i>	<i>give</i>	<i>And</i>
wah nai	sab	dyara	bat	dio	Aur	wah nai	ab	
<i>him by</i>	<i>all</i>	<i>property</i>	<i>having divided</i>	<i>was given</i>	<i>And</i>	<i>him by</i>	<i>everything</i>	
thore	dinan mai	ikattha	kar lao	aur	bahut	dui	des kha	chalo
<i>a few</i>	<i>days in</i>	<i>collected</i>	<i>was made</i>	<i>and</i>	<i>very</i>	<i>far</i>	<i>country to</i>	<i>he went</i>
gro	rai	wahā	apni	sab	dyara	wahiyad mai	brhai	dio
<i>away</i>	<i>and there</i>	<i>his own</i>	<i>all</i>	<i>property</i>	<i>absurdities in</i>	<i>was caused to flow</i>	<i>away</i>	

[No 17.]

## INDO-ARYAN FAMILY.

CENTRAL GROUP.

## WESTERN HINDI

BUNDĒLĪ (BANAṢHARĪ) DIALECT

(STATĪ, CHARKHARĪ)

## SPECIMEN II

(Rai Sahib Kashi Pershad)

एक ब्राह्मन वा एक ब्राह्मनी रहै । दोऊ मिहरिया मुँसवा आँइ । कुछ दिन बीतै धुवक परो । तव ब्राह्मन आपन मिहरिया छोड़ दखिन भाग गा । और एक साह्रकार-कै चाकर रहो । पाँच सौ रुपैया कमाइस । जब दो वरसै हो चुकी तव ब्राह्मनी-की खबर आई । और साह्रकार-सै विदा माँग-कर आपन घर-कौ रेंगो । जब कुछ दूर घर रह-गा तव मन-मै सोधिस कै ब्राह्मनी करजदार हुइ गई हूँ सो मै काज बडे आदमी-के इहाँ रुपैया धर दें । गाँउ-मै एक बाँनी रहै । तिया-सन कहस कै भाई मोर रुपैया धरोहर धर राख । इतनै बीच-मै एक वैरागी-का चेला लाग लैन आयो । बाँनी-नै जल्दी-मै चेला-कौ लाग तौल दई और चेला लाग लै-गा । बाबा पृथ्विस आज लाग सिवाइ काहे है । चेला-नै कहस कै एक गहगीर बाँनी-के इहाँ पाँच सौ रुपैया-की धरोहर-की बात-चीत करै रहै । सो मो-खाँ लाग जल्दी-मै तौल दिहस-हे । बाबा मन-मै सोधो कै बा गहगीर-कौ कौनउ जुगत-सै जुलाव । सो अधकारी कनक वा घी ऐचस वा चेला-सै कहिस कै या जिस फेराव और बाँनी-सै कहव कै हमार बाबा काह-का हराम नहीं खात आँइ । चेला गा और जिस फेर दिहस । या बात जब बा ब्राह्मन सुनौ तव कहिस कै या बाबा ईमानदार है । यह-की इहाँ रुपैया मै धरव । ब्राह्मन बाबा ढिंग गा वा कहस कै मझराज मोर रुपैया धर राखौ । बाबा-ने रुपैया ले-कर एक कोठा-मै ब्राह्मन-के साहने गाड़ दिहस और ब्राह्मन आपन घर चलो गा । अपनी ब्राह्मनी सै पृथ्विस कि काह-की करजदार तौ नाही हा । ब्राह्मनी कहस कि निधाहँ । तव कुछ दिन बीतै ब्राह्मन आपन रुपैया लैन बाबा ढिंग गा । बाबा कहिस हमार ढिंग कव धर गा । ब्राह्मन मन-माँ गिल्याँद मानी और एक जिमीदार-सै आपन सब हाल जा कहिस । जिमीदार

कहस कै हमार जोर निहाँइ । तुम फलानै मौजा-कौ वीवी-कौ सुनाव । ब्राह्मन वीवी-कौ गा और आपन हाल कहस । वीवी कहो कै मै फलानै दिन बाबा-के ढिंग जाव सो तुहीं आइ-जाइस । वीवी सब आपन जमाँ लै-कर बाबा ढिंग गई और कहिस कै मोर मियाँ साहब मदारन गे ते सो नहीं आये आँइ । मै उन-को ढूँड़-ख जात-हौँ । मोर धरोहर धर राखी । इतने बीच-मै ब्राह्मन आइ-गा बा कहस कै बाबा मोर रुपैया दै राख । बाबा-नै रुपैया उखार-कर-के दे दीन । या सोच-कर-कै कै जो मै या-सै भगड़हौँ तो वीवी आपन रुपैया ना धरचै । वीवी देखिस कै ब्राह्मन आपन रुपैया पाइ-गा । तब बाबा-सै कहिस कै मोर भाई कहत आवा-है कै मियाँ साहब मदारन-सै आइ-गे सो अब मै धरोहर ना धरहौँ । और फिर वीवी हसन लग बा ब्राह्मन हसन लग और बावज हसै लग ॥

॥ कहावत ॥

वीवी हसी मियाँ घर आये । हसे सुसाफर गठरी पाये ॥  
तुम का हसे मियाँ भीखे । एक तमासा ये भी सीखे ॥

[No 17]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

## WESTERN HINDI

BUNDLI (BANAPHARI) DIALECT

(SITUL, CHARKHARI)

## SPECIMEN II.

## TRANSLITERATION AND TRANSLATION

Ek brahman wa ek brahman's wife wae Dou mihari mīs'wa  
*One brahman and one brahman's wife were Both wife husband*  
 āi kuchh din bitri dhubak paro Tab brahman  
*and (1c were) Some days passed famine fell Then the brahman*  
 apni mihari chhoti dal hun bhag ga Aur ek shul ar lā chikā  
*his own wife leaving south an a ray And one baner to wereant*  
 raho Pich su rupai lāun lā lā do bai  
*remained Two hundred rupees he earned When two years*  
 ho chuki tab brahman's wife of lā lā āi Aur shulā  
*had passed then the brahman's wife of remembrance came And the baner*  
 se bida mīg kō apni ghari se rāgo Tab kuchh  
*from leave begged having his own house to he started When some*  
 dū ghari rāgi tāh mō mō adhū lā, brahman's  
*distance house remained then mind in he thought that, brahman's wife*  
 lā lā dū hū gū hūhā sō mā lā bā adīmā lā hū rupai  
*indebted become will be therefore I some great man of near rupees*  
 dhari dāi Gū mō ek hūm rāhī Tā san lāhū kō,  
*deposit may The village in one shopman was Him to he said that,*  
 'bhā mō rupai dharā dharā lā h' Itā bāh mō ek  
*to other, my rupees deposit I keep' The meantime in one*  
 bharagi ka chelā lag lūn yō Bīmū nū rā lā mā  
*religious mendicant's disciple nation to take came The shopman haste in*  
 chelā lā lū lāg rā lā rā chelā lā lū gū lū gū  
*disciple to nation weighed out, and the disciple nation took away*  
 Baba puchhā 'lā lag mā kahi hū?' Chelā rā  
*The recluse asked, 'today nation much why is?' The disciple by*  
 kāhū kō 'ek lā hū bīmū hū hū pich sū  
*it was said by him that, 'one wayfarer the shopman of near five hundred*  
 rupaiyā kō dharā lā bat-chit lā rā rāhā, sō mō kāhū lā  
*rupees of deposit of conversation doing was, therefore me to nation*

jaldi mai taul dihas hai Baba man mai sodho kai wa yah gir lau  
*haste in weighed has The recluse mind in thought that that way fares to*  
 kaunru jugat sai bulav So adh'kai kanak wa ghi  
*some means by call So superfluous wheat flour and clarified butter*  
 aichas wa chela sai kahus hai, ya jins pheraw, aur  
*he drew forth and disciple to he said that, 'this stuff return, and*  
 bānru su khab hai, "hamru baba kahu ka haram  
*the shopman to you will say that, "my recluse anybody of ill gotten (things)*  
 nahī khat ai" Chela ga aur jins pher dihas Ya bat  
*not eats" The disciple went and the stuff returned This thing*  
 jab wa brahman suni tab khus hai 'ya baba imandar  
*when by that brahman was heard then he said that, 'this recluse honest*  
 hai Yah ke ibā rupaiya mai dhṛab' Brahman baba  
*is This one of near money I shall deposit' The brahman the recluse*  
 dhung ga, wa kahus hai, 'Maharaj, mor rupaiya dhar rakhau  
*near went, and said that, 'Sir, my rupees keep in deposit'*  
 Baba nai rupaiya lai kar ek kotha mai brahman ke samh'na  
*The recluse by money taken having one room in brahman of before*  
 gar dihas, aur brahman apn ghar chalo ga Apni  
*was buried by him, and the brahman his own house went away His own*  
 brahmanai sai puchhis hai, 'kahu ki karaj dar tau nahī  
*brahman's wife from he asked that, 'any body of debtor indeed not*  
 ha?' Brahmanai kahus 'niyahū' Tab kuchh din bitai  
*thou art?' The brahman's wife said, 'I am not' Then some days passed*  
 brahman apn rupaiya lain baba dhung ga Baba  
*the brahman his own money to take the recluse near went The recluse*  
 kahus hamai dhung kab dhai ga? Brahman man mī gulvād  
*said 'me of near token did you keep?' (By) the brahman mind in shame*  
 man aur ek jumidai sai apn sarb hal ja kahus  
*was felt and one landholder to his own all account going said*  
 Jumidar kahus hai 'hamar jor nihai Tum phalanai  
*The landholder said that 'my power is not You such and such*  
 mruja ki bibi kru sunaw Brahman bibi hai ga aur  
*a village of dancing girl to relate' The brahman the dancing girl to went and*  
 apn hal kahus Bibi kaho hai mai  
*his own account said (By) the dancing girl it was said that, 'I*  
 phalanai din baba ke dhung jab so tuhī ai jins  
*such and such a day the recluse of near will go therefore you also come'*  
 Bibi sab apn jamā lai kar baba dhung gai  
*\* The dancing girl all her own substance taking the recluse near went*

aur kahis I rī moi miyā sahib Madarīn ge te so nahī aye āī  
*and said that my master Madarian gone was but not returned is*  
 Mai un ke dhūai kbā jat haū Mōi dharohar dhar al ho It'naī bich mū  
*I am to look for am going My deposit I keep The mean time in*  
 brahman ai ga wa I rhus hai baba moi rupaiya dai rakh  
*the brahman arrived and said that father my money give up*  
 Biba nai rupaiya ukhar kar karī de din 1 a soch hai hai karī  
*The recluse by money taking out was given 1 p This thinking that*  
 jo mū 1 a sai jhagāi'haū tau bībī apān rupaiya na  
*if I this one with shall quarrel then the dancing girl let own money not*  
 dhar'hai Bībī dekhis hai brahman apān rupaiya  
*will deposit The dancing girl saw that the brahman is own money*  
 pu ga tab baba nai kahis karī mor bhāi I ahāt awa hai  
*got then the recluse to she said that my brother saying come is*  
 karī miyā sahib Madarīn nai ai ge So 1 b mū dharohar  
*that the master Madarian from arrived Therefore now I deposit*  
 na dhar'haū Aur phir bībī harsan lg wa brahman  
*not will place And again the dancing girl to laugh began and brahman*  
 ha'an lag aū baba u ha'ar lg  
*to laugh began and the recluse also to laugh began*

Kahavat —

(Hence the) saying —

Bībī hasi miyā ghara aye, haso musapharra gathari  
*The dancer laughed her master home came laughed the traveller purse*  
 paye  
*he got*

Tuma ha hasi miyā bhikhu? Cha tamara jo bhi sikhi  
*You only laughed master mendicant? A trick this one also learnt*

## FREE TRANSLATION OF THE FOREGOING.

Once upon a time there were 1 Brahman and his wife. A famine occurred so the Brahman deserted his wife and ran away to the Deccan where he took service with a banter and earned five hundred rupees. When two years had passed he remembered his wife and taking leave of the banter set out for his home. While he was on the way it struck him that his wife would probably be in debt so he decided to deposit his savings with some well to do person to protect them from her creditors. He accordingly went to a shopkeeper in his village and asked him to take the money on deposit.

While he was speaking to him the disciple of a certain mendicant devotee came up to beg from the shopman and the latter being busy with the Brahman weighed out the alms in a hurry. The disciple brought what he had got to his master the recluse who



## THE SONGS OF ĀLHĀ AND ŪDAL

I do not suppose that any epic poem is at the present day so popular as that of Ālhā and Ūdal which is sung by itinerant bards all over northern India. The entire cycle has never been collected but portions of it and even translations of portions have often been published. The earliest version of the epic with which we are acquainted is contained in the *Maloba Khand* of the Pithuraj Rasu attributed to Chand Bardai (1190 A.D.). Chand Bardai was the court bard of Pithuraj Chauhan King of Delhi. The *Maloba Khand* deals mainly with the war between that monarch and Primal the Chandel of Mahoba and according to another and more probable tradition was the work of Jagnak the bard of Parmal. A translation of a part of it will be found in Todd's *Rajastan* 1. 614 and ff. There are two or three native editions of the modern cycle none of which is complete. Portions of one of them were translated by Mr. Waterfield into vigorous English ballad metre and appeared in vols. LXV, LXVI and LXVII of the *Calcutta Review* under the title of the *Nine Lakh Churn* or the *Walo feud*. A full account of the contents of these editions from the pen of the present writer will be found in vol. XIV of the *Indian Antiquary* pp. 255 and ff. An edition of the text and a translation of the chapter relating to Ālhā's marriage is current in Bihar also by the present writer will be found on pp. 209 and ff. of the same volume.

Some years ago Mr. Vincent Smith was kind enough to present me with a collection of notes on the Bundeli dialect of Hamurpur which he had made when he was employed in the settlement of that district. These contained the following two extracts from the cycle which are given just as they were taken down under his supervision from the lips of rustic singers. Both are fragments but they are valuable not only as specimens of the Banaphari sub-dialect of Bundeli but also as being genuine specimens of a class of poetry which is very popular over a huge part of our Indian possessions. In Hamurpur the whole series of songs dealing with Ālhā and Ūdal is known as the *Sana* or *Alla*. Separate fragments which are recited at one time are called *Pānana Samaj* or *Mar*.

The text given below is that of Mr. Vincent Smith unaltered. The translation is also based on a rough version prepared by him to accompany the texts. I am responsible for the notes.

It is unnecessary to give here a full account of the contents of the Ālhā cycle. Those interested in the subject will find what they require (so far as is known) in the article in the *Indian Antiquary* quoted above. I propose to give here so much of the legend as is necessary for understanding the specimens now printed. It is to be understood that what is narrated is legend (and not the only legend—they are often contradictory) and not history. The main characters are historical but their adventures as here recorded are not.

The three royal personages dealt with are—(1) Pithuraj or Pithuraj the Chauhan King of Delhi, (2) Jasahund the Rathor King of Kanauj and (3) Primal or Parmal the Chandel King of Mahoba in Bundelland. The two first were cousins.

Once for all I warn the reader that I do not transcribe these old names in the cycle with absolute accuracy. I only give the popular spelling. For instance Parmal should properly be Primal.



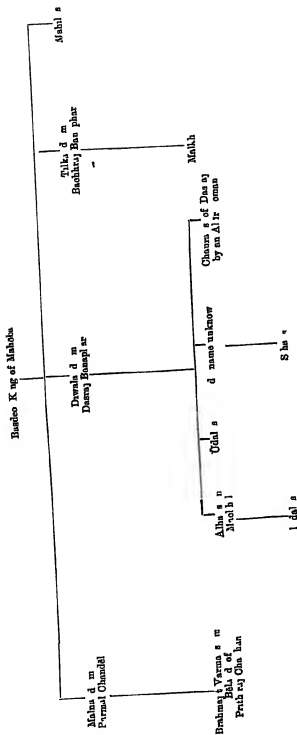
Both were grand nephews of Anang Pal Tomar of Delhi and, when he died Prithviraj although the younger was proclaimed King to the exclusion of Jaichand. The result was a lifelong enmity between the two princes which eventually facilitated the conquering of India by the Tartar hordes of Central Asia. Prithviraj and his bard Chand were killed in battle fighting against the Muhammadans in the year 1193 A.D. Kanauj was overwhelmed and Jaichand slain in the following year by Shihabuddin the 'Meteor of the Faith,' and his son fled to Marwar where he established the principality now known as Jodhpur. Parmal reigned from about 1160 to 1202 A.D. He was defeated and expelled from Mahoba by Prithviraj in the year 1182. Here legend departs from history. According to the former Parmal was so crushed with this defeat that he abandoned his kingdom and fled to Gaya where he ultimately died being the last of the Chandel Kings of Mahoba. As a matter of history twenty years later we still find him fighting bravely against the Muslim Kutubuddin at Kalinjar. He was not the last of his race but had several obscure successors on the throne.

The historical Parmal was probably the son of his predecessor Madan Varma Chandel but the legendary account is quite different. It runs as follows —

Parmal conquered the whole of India. The first city he conquered was Mahoba in Bundelkhand of which Basdeo Parihar was the prince. Basdeo had one son Mahul and three daughters Malna (also called Padmini), Diwala and Tilka. Parmal married Malna and treated Mahul with consideration but the latter never forgave his father's conqueror and was the cause of his ultimate downfall. He is throughout the villain of the cycle.

Parmal according to Chandel custom had two faithful attendants belonging to the Banaphai tribe of Rajputs. They were named Dasraj and Bachhraj. To Dasraj he gave his sister in law Diwala in marriage and to Bachhraj Tilka. By these marriages Dasraj had two sons Alha and (much younger) Udal and Bachhraj had one Malikha. Dasraj had another son by an Ahir woman who was named Chauri or Chauri. On his birth he was exposed in the river and was picked up and taken to Prithviraj Chauhan of Delhi who adopted him as a son and when he grew up appointed him to a command in his army. We thus find him in the final catastrophe fighting against his half brothers Alha and Udal. Dasraj also had a daughter who bore a son called Siha.

Finally Parmal had a son by Malna named Brahmajit Varma. Much against his father's will he married Bela the daughter of Prithviraj but was killed while yet a boy on the fatal field of Uda. He never brought his bride home and in the specimens now given we find Bela still in her father's house but like a true Rajput wife a strong partisan on her husband's side of the quarrel. We thus get the following legendary genealogical table —



The other prominent figures in the poem (besides Prithviraj and Jaichand) are —

Jagnul brother of Parmal

Lakhn nephew of Juchand

Raypal elder son of Jaichand

Gulabru younger son of Juchand

Rajbhan Raja of Kumbhat a fief of Kanauj under Jaichand

Miyān Talhan of Benares (see below)

Ali Alauddin

Kale Khan

Jari Beg

Sultan

Brubali

} Sons of Talhan

Hising Deo

Busing Deo

Puran Deo

} Chiefs of Ganju Conquered by Alha but subsequently his allies

Matawaj Ahir in the service of Brahmaraj

Dhaya Udai's henchman He was groom of the horse Bendula

Ramapati of Gwalior one of Prithviraj's commanders

Ranjit another son of Parmal

Alkha another son of Bachhraj

Kurliya the name of Alha's horse

Bendula or Benduliyā Udai's horse } These were magic horses and could fly

Singhin Miyān Talhan's horse

Manorath Jaichand's horse

Of the above Miyān (or Mīna) Talhan is the most important figure. He was a Muslim of Benares who took service under Parmal. He and Dhiraaj (Alha and Udai's father) were intimate friends and had exchanged turbans. After the latter's death he attached himself to Alha and Udai and followed their fortunes to Kanauj. Alha looked upon him as his father and he appears throughout as the Nestor of the story. He was killed in the final struggle at Uraur and was buried at Mahoba where his tomb near the Kurat Sagar is still shown. He rode a horse called the lioness (Singhin) and had nine sons and eighteen grandsons.

Parmal gave Alha the district of Kalhaji to the south east of Mahoba (in the present district of Banda) as his fief. To Mallah he gave the fief of Susar.<sup>1</sup> We pass over the many and glorious exploits of Alha, Udai and Mallah in their early years and hasten to the final catastrophe. Mahal Parmal's brother-in-law and evil counsellor saw that there was no hope of compassing the latter's ruin so long as he was protected by these valiant champions. He persuaded Parmal to demand from Alha his famous mare, Kurliya and on the request being refused so far to forget their services as to expel the brothers ignominiously from his territory. With their mother and families and accompanied by Talhan of Benares they repaired to Kanauj where Jaichand received them.

<sup>1</sup> See also in the present Gwalior State on the river Panjag not far from Amalgaon. See Gwalior Gazetteer (1905) Vol. I p. 191.

but being himself in dread of Alha despatched him on an expedition against the rebellious chiefs of Gangan (traditionally identified with Gujerat) who had hitherto successfully defied all the forces sent against them. Accompanied by Lalhan the nephew of Jaichand Alha and Udal successfully accomplished their task and were received into great favour. Alha having the fief of Raykot (near Kanauj) assigned to him.

In the meantime a quarrel had arisen between Prithviraj Chauhan of Delhi and Parmal regarding some troops of the former who had been cut up while passing through the latter's territory. Mahil diligently fanned the flame and persuaded Prithviraj to bide his time for vengeance. After the lapse of eight years Mahil continued in his capacity as minister to send Parmal's army to the south and then sent word to Prithviraj that the way was now open to Mahoba. Prithviraj at once advanced and attacked Suras while Malkha was governor. The latter sent pressing appeals for help to Parmal who under the traitorous persuasion of Mahil replied that it was Mahil's business to drive out Prithviraj. Deeply hurt at this supercilious reply Mahil nevertheless made a brave resistance but was in the end overwhelmed by superior numbers and himself met a glorious death in the midst of his foes.

Parmal now seriously alarmed for the safety of his kingdom called a council and on the advice of Mahil his queen demanded a truce from his adversary on the plea of the absence of his champions Alha and Udal. Prithviraj with Rajput chivalry granted the request on condition that at the end of a year during which each party was to prepare for the final battle it should be fought on open ground which should give no advantage to either party and the vast plain round Uda (in the present district of Jaloun) was fixed upon as the deciding scene of the contest.

Parmal then despatched his baid Jagnai to Kanauj to recall Alha and Udal. On the way Jagnai halted at Kurhet on the bank of the Jamna where the local Raja Raybhan hospitably entertained him but in the morning refused to return to his guest the splendid armour with which his horse was decked. Jagnai accordingly went on to Kanauj vowing vengeance against Raybhan.

He was cordially received by Alha who however refused to assist Parmal till his mother Diwal pressed upon him his duty as a Rajput. Let us fly to Mahoba exclaimed Diwal.<sup>1</sup> But Alha was silent while Udal said aloud: May evil spirits seize Mahoba. Can we forget the day when in distress he drove us forth. Return to Mahoba—let it stand or fall it is the same to me. Kanauj is henceforth my home.

Would that the Gods had made me braver said Diwal that I had never borne sons who thus abandon the paths of the Rajputs and refuse to succour their prince in danger! Her heart bursting with grief and her eyes raised to heaven she continued,

Was it for this O Universal Lord thou mad'st me feel a mother's pangs for these destroyers of Banaphar's fame? Unworthy offspring! the heart of the true Rajput dances with joy at the mere name of strife—but ye degenerate cannot be the sons of Dasaraj—some evil must have stolen to my embrace and from such ye must be sprung. The young chiefs arose their faces withered in sadness. When we perish in defence of Mahoba and covered with wounds perform deeds that will leave a deathless name when our heads roll in the field—when we embrace the valiant in fight and tread in

the footsteps of the brave make resplendent the blood of both lines even in the presence of the heroes of the Chauhan then will our mother rejoice

At length roused to indignation Alha rushed impetuously to Jaichand and demanded leave to depart This was at first refused but ultimately granted after an angry scene and the king of Kanauj not only gave the required permission but sent a powerful army headed by his own sons Raypal and Gulalan and his nephew Lakhhan with Alha to assist the Chandel against the Chauhan of Delhi

The army marched On the way they passed Kurhat where Rajnath demanded vengeance for his stolen horse and armour A battle ensued in which Raypal was defeated and compelled to restore his booty In admiration of the Banaphars valour he too joined the advancing host As the troops went on the worst omens appeared on all sides The countenance of Lakhhan fell these portents filled his soul with dismay but Alha said though these omens bode death yet death to the valiant to the pure in faith is an object of desire not of sorrow The path of the Rajput is beset with difficulties rugged and filled with thorns but he regards it not so it but conducts to battle To carry joy to Parmal alone occupied their thoughts the steeds bounded over the plain like the swift footed deer

On the way in spite of the tance they were suddenly and unexpectedly attacked at a river crossing by the Chauhan army led by Chauri All but Lakhhan fled He made a gallant stand with his handful of troops but was nearly overpowered Diwala after vainly trying to stop Alha and Udal in their flight ordered her dooly to be set down and getting out desired Udal to enter it and give her his sword and shield for though *he* fled *she* disdained to fly Her reproaches as contained in Chand's verses form one of the most famous passages in the whole cycle They will be found in verses 98 and following of the first of the following extracts Stung by her reproaches Alha and Udal returned and repulsed Chauri

The brothers ere they reached Mahoba halted to put on the saffron robe the sign of no quarter to the Rajput warrior The intelligence of their approach filled the Chandel prince with joy who advanced to embrace his defenders and conduct them into the city while the queen Malva came to greet Diwala who with the herald bird paid homage and returned with the queen into the palace

On the arrival of the brothers in the citadel a council of war was held Parmal was a coward at first resolved to abandon Mahoba but urged by the Banaphars and their mother he at length consented to march his host towards Urai In the preliminary fights which lasted several days the boy Birhamajit Virma his son died gallantly fighting against superior numbers and Chauri hastened to convey the news to Delhi where the youthful hero's wedded but yet unmarried bride Bela was still dwelling in the citadel of her father Prithuraj Overjoyed at the terrible blow with which his foe was smitten the Chauhan ordered his commander to complete the victory by carrying off from Mahoba Parmal's queen the lovely Pradima or Milna and conveying her to the royal seraglio at Delhi but Chauri himself had a fair young wife and staid to dally with her while he despatched his lieutenant Ramapriya of Gwalior, to carry out his lord's behest The widowed Bela true to the fortunes of the house into which she had been

murder sent private word of this design to Udai who intercepted Ramapati at Kalpi and there after a fierce conflict slew him

At length the fatal day arrived and the camps of the two kings stood face to face on the plain of Urai Parmal on seeing the enemy's preparations feared like the politician he was for his own safety. He determined to abandon his army and notwithstanding all Alha's and the other chiefs' entreaties to remain and animate his troops he not only refused to stay but insisted on Alha himself escorting him to Kalinjar. Before Alha could return to command his forces the battle had been fought and Parmal's troops had been annihilated. Alha's son Indal Udai and the faithful Talhan had all been slain. Seeing this furious with rage Alha drew his magic sword to destroy Prithviraj's army but his arm was arrested by the goddess Devi Sarada<sup>1</sup> and at her entreaty he consented to sheathe his sword if Prithviraj would turn and fly seven paces. Prithviraj did so and satisfied by this concession to his invincibility Alha disappeared from mortal view and now dwells in that mysterious land of darkness the Kapri ban which is so famed in all the legends of the east. On the last day of each moon he visits Devi Sarada's temple on the hill at Mahiyar and adorns her image with fresh flowers. He has repeatedly been seen but each time at a stern command to desist from following him no one has ever ventured to advance and he has disappeared.

After the defeat at Urai according to the legend Parmal fled to Gaya where he died.

So ends this tale of Rajput chivalry. If I have drawn sufficient attention to it to induce some resident in Bundelkhand to collect its scattered remnants from the only books in which it is preserved—the mouths of the brahmic reciters—I shall be amply satisfied. It is a noble story replete with incident and with characters well contrasted. It appeals far more closely to English sympathies than do the comparatively artificial epics of Sanskrit literature.

Of the following two extracts the first (marked Specimen III) is a fragment. It describes the summons of Alha and Udai from Kanauj to Mahabub; the march from Kanauj and the fight with the Chauran forces on the way. It breaks off abruptly in the middle of the combat. The second (marked Specimen IV) commences in Delhi, where Chauran brings the news of the death of Brahmajit at Urai. It then describes Ramapati's mission to abduct Malwa and how he was defeated on the way by Udai who had been forewarned by Bala.

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<sup>1</sup> Now worshipped at Mahiyar on the Tons.  
<sup>2</sup> But not according to the story. Most of the foregoing is derived from the Toli with additions from the so-called memoirs of the reports of the Archaeological Survey of India.

[No 18]

## INDO-ARYAN FAMILY.

CENTRAL GROUP.

## WESTERN HINDI

BUNDELI (BANAPHARI) DIALECT

(DISTRICT HAMIRPUR)

## SPECIMEN III.

प्रश्न जयचंद का ।

कौ कुछ गिर गा जमुना मा को दह मा कगार ।  
मैं तो से पूछो लाखन राने काहे मा उठै भनकार ॥

उत्तर लाखन का ।

ना कुछ गिर गा जमुना मा ना दह मा गिरी कगार ।  
सूर महीवे का आवत हे जेह को लोहे उठै भनकार ॥

जयचंद ने कहा ।

बँधिया ड्वालैं औ धर काँपै हिलैं बत्तीसौ दाँत । ५ ।  
गरमै गाय जाय जो महुवे का जनउज टेढ़ मोर उजार ॥

लाखन ने कहा ।

ऐसी न कहिये महराजा भूँठी ना मोही मुहाय ।  
जैसे थापे हे चन्देलै पहिले तोही थापे समान ॥

जयचंद की दरबार की तारीफ़ ।

गज कीस लौ जालम पर गईं तकिया कीई डेढ हजार ।  
पलथी से पलथी जहाँ अरभी तो भालन भुँई हरियाय । १० ।  
किररा माचो तो लोहे का अरभी तो खेरो सार ।  
कुरी निवारा जहाँ बैठे ते रजपूत टिकौना लाग ॥  
खाये अफ़ीमन के सनका ते बिन मारे न वदलैं वात ।  
देवी भगवती धरी पलथी पै जैसे खाटै कालिया नाग ॥

आल्हा का हरकारा जयचंद के पास गया ।

गिरो साँडिया जाय दरबार मा राजा सुन वात हमार । १५ ।  
सूर महीवे का आवत हे राजा खबरदार हुइ जाँव ॥

जयचंद के दरबार में आल्हा का पहुँचना ।

आवत देखी आल्हा का सभा उठी भहराय ।  
भई सलामें गन डोलन औ बडे भये सरमान ।  
दहिनी बाजू आल्हा का खाली कर दौ तबू माँझ ॥

जयचंद ने आल्हा से कहा ।

एक जुहारें तोरी सकरहियाँ एक तौ साँझी वार । २० ।  
कौन साँकरो तोही पर गौ जो तैं आवै दुपहरी माँझ ॥

आल्हा ने जयचंद की जवाब दिया ।

एक जुहारें मोरी सकरैयाँ एक तौ साँझी वार ।  
आये मनौवा हैं महुवे से सो राजा तोह को करौ सलाम ॥

जयचंद ने कहा ।

ठूटी घुडा घर से तैं आवै घोडा तैं चलोय मताय ।  
जब में चाहौ तोही जूमें का सोरोय नगर महीब । २५ ।  
हस कै राजा बोलन लागो आल्हा सुन बात हमार ।  
एक एक गोह्रें के दुइ दुइ लैहौ घी के काटौं चौगुने दाम ।  
दूध के मोलन पानी कटिहौ आल्हा सुन बात हमार ।  
खाय मतानोय तैं गाँजर मा मोहरा मा दैहौ भुकाय ।  
मार निकारो तोही चदेले जे घर डोम के छोलन डार । ३० ।  
याद विसर गै तोही वा दिन के जब आवै दुपहरी माँझ ॥

जदल ने जयचंद की जवाब दिया ।

हंस कै जदल बोलन लागो राजा सुन बात हमार ।  
को हे निकरैया मोही दुनिया मा कोह के मुँह मा दाँत ।  
जेह के कारन में भागो तौय सो गाँजर मा दीन्ह गँवाँय ।  
बाप न पाई तोरे गढ गाँजर बगाला दीन्होय दिवाय । ३५ ।  
बेरी मानिव तोरी छिरी अस कान धरे मिसियाय ।  
मारोय बिजहटा दिन दुपहर बगाले आगौ लगाय ।  
नौ दा भगाय दौ जे ने लाखन का बाप मारो कनौजी वधार ।  
तौन दिवाय दौ तोही राजा में सुख सोवो कनौजा माँझ ।  
वारा बजारें तोरी लुटवाय लई सब हाथी डायौ वढवाय । ४० ।  
ऐसा दु बहियाँ तैं राजा तोय मोहीं तुरतैं देतोय लौंठाय ॥



जयचंद ने जदल से फिर कहा ।

हँसी मसकरी बेटा तो से कीन्ही औ तैं तौ गवै खसियाय ॥

जदल ने जयचंद को जवाब दिया ।

हँस कै जदल बोलन लागो राजा सुन बात हमार ।  
हँसी मसकरी कर विमुवन से जे दीन्ह तुम्हारो खाय ।  
हँसी मसकरी हम से का कीन्ही दाँतन से लोह चवाँय ॥ ४५ ॥

राजा जयचंद ने गुस्सा होकर कहा ।

कतिकी नहँय गवैं में कालिजर लौटत दा मारो महीव ।  
तवै मनसवा कहाँ जदल तोय जब मैं लूट ते वारा बजार ॥

आल्हा ने राजा को जवाब दिया ।

ठीकौँ अँधायँ गवै तैं कतिकी लौटत दा मारो महीव ।  
खेलत शिकारैं तौय रमना मा खवैं दीन्ही डाँक-बरदार ।  
जब मैं आवैं महुवे का तव कूटा घली तलवार । ५० ।  
जब तैं भागीय खेतन से तव मैं ने डूँचो मनोरथ द्वार ।  
ना पत आवै जो राजा तोही ता मैं अवै मँगाय लेंव द्वार ॥

राजा जयचंद आल्हा से बोला ।

तुम तौ जैयो महुवे को मुँह-माँगे देंव तुम्हें आज ॥

आल्हा ने राजा से यह माँगा ।

माया तुम्हारी राजा चाहैं ना चाहैं ना अर्थ भँडार ।  
लाखन राना मोह का मिलै जो नदिया में करै सहाय ॥ ५५ ॥

राजा ने आल्हा का इसकदर मदद दी ।

लाख बहरे से दीन्ह लाखन सवा लाख रायपाल ।  
बेटा गुलालन को जब दीन्ही तव घोडा दीन्ह बावन हजार ॥

आल्हा ने राजा से इलाजत लेकर महीवे का कूच किया ।

कीन्ही सलामैं आल्हा नै जब फौजें करो तयार ।  
कूच कराय दबो कन्नौज से फौजें चलीं गायँगुवार ॥

आल्हा ने कुरहट में मकाम किया और जगनायक ने जोन को बाबत भर्ज किया ।

डेरा पर गये जाय कुरहट मा जगनायक जोरे हाथ । ६० ।  
पाखर ऐंच लई मेरे घोडे को सो मँगवाय दे बनापर आल्हा ॥

आल्हा की चिड़ी जो कुरहट के राजा की लिखी ।

लिखे परवाना तब आल्हा ने कलम-दान ले हाथ ।  
 राम रमौवल सबही का राजा का बड़ी सलाम ।  
 जैसे नतद्वत तुम लाखन के वैसे आह्न हमार ।  
 पाखर भेज देव घोड़े की तौ काहे का माचै रार ॥ ६५ ॥

जवाब कुरहट के राजा का ।

तोही चुनौटी तोरे दादे का चंदेल का बड़ी तलाक ।  
 पाखर न देहौं घोड़े की चाहै दिन रात चलै तलवार ॥

ऊदल ने फिर राजा की चिड़ी लिखी ।

राम रमौवल सबही का राजा का बड़ी परनाम ।  
 पाखर दै देव घोड़े की या पाखर चंदेले केर ।  
 ऐसी पाखर ना काह्न के साढ़े तीन लाख का मील । ७० ।  
 जलदी पाखर जो भेजौ ना तौ कढ़ि आओ मलै मैदान ॥

राजा लडने की तय्यार हुआ

वने नगाड़ा राजा की डंकन में परी धुकार ।  
 तोपें छुताई आगे का पीछे सिंदुरिया वान ।  
 जितनी फौजें राजा की कढ़ि गौ मले मैदान ।  
 परी लड़ाई ऊदल से खूब घलो हथियार । ७५ ।  
 ज्वान हजारों गिर गे घोड़ा गिरे असरार ।  
 हाथी गिर गये खेतन मा वही खून की धार ।

राजा भागा श्रीर ऊदल ने बांध कर आल्हा के आगे खड़ा किया ।

राजा भागी खेतन से ऊदल मुसुक लौन्ह बंधवाय ।  
 जब लै पहुँचे राजा का आल्हा केरे पास ।  
 जोरी हथुलियाँ आल्हा से बैठा चलौं तुम्हारे साथ ॥ ८० ॥

कूच होना लश्कर का बेचबतो नदी की ।

कूच कराय दसो कुरहट से नही को पेरे सौंहाय ।  
 कुछ दिन रेंगे गैलन में नदी बेतवें में पहुँचे जाय ॥

पृथोराज और आल्हा की लड़ाई नदी में ।

खबरें पाई पृथोराज ने बाँधि बयालिस घाट ।  
 परी लड़ाई पृथोराज से अला-धुंध घली तरवार ॥  
 ज्वान हजारों गिर गे घोड़ा गिरे असरार । ८५ ।  
 हाथी गिर गये खेतन मा वही खून की धार ।  
 बेटा जूझो मियाँ तालहन का जहाँ खूब घली तरवार ॥

ऊदल ने पृथोराज को लडके की मार कर तालहन को लडके का इन्तिकाम लिया ।

खबरें पाई ऊदल ने औ घोड़ा दूओ उड़ाय ।  
 जाय के पहुँचो वा मुर्चा मा बदला ले लौ सय्यद क्यार ।  
 बेटा मारो पृथोराज का सब सूरन का सरदार । ९० ।  
 कौन्ही दावेँ पृथोराज ने तब खूब घली हथियार ।

आल्हा की फौजों का भागना और लाखन की लड़ाई ।

फौजें विचल गईं आल्हा की भगे सब सरदार ।  
 फौजें रोक लईं लाखन ने खूब घली हथियार ।  
 राना जूझो सात सौ करी दाव चौहान ।  
 चौड़े पकारत कट गये चौदा सौ चौहान ॥ ९५ ॥

आल्हा की जोरु ने ऊदल की ललकारा ।

भागौ फौजें आल्हा की तब रानो माछिल ने देखो आन ।  
 तब फिर नोका आय ऊदल को देवर भगे कहाँ तुम जाव ॥

चन्द्र कवि का बनाया हुआ कवित्त खास पुरानो हिन्दी भाषा में जो मल्ला ने ऊदल से कहा था ।

मोहीं दे कमर-कटार ठाल तरवार कि वच्छौ ।  
 कच्छौ के असवार जात लाखन में अच्छौ ॥  
 मरवे को डर करौ बेख तिरियन को धरौ । १०० ।  
 नैनन कज्जल देव माँग मोतिन से भरौ ॥  
 फिर फिर लडौ देवर उदयरज नहीं अगर्ज संभर कटक ॥  
 कटक गाँजर का बीर पायक ललकारै ।  
 कुरुहट का रायभान घाव हाथिन से मारै ॥  
 बच्छराज गुजरात गिह गिहनौ चराई । १०५ ।  
 दसहर बागें तौर रुधिर कौ नदी बहाई ॥  
 जगनिक आल्ह से यों कहै कि तेरे कुल भगिव कौन ॥

जगनायक को कहने से आल्हा लडने को फिर लौटा।

मुन जगनिक को बोख गोख से कढ़ो बनापर ।

ज्यों काली कढ़त सेत से उठत फना फन ।

चली भीर सौहाय जहाँ तो लाखन रानो । ११० ।

आवत देखो उदल को चौड़ा उलभारी मलखे की ढाल ॥

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[ No 18 ]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP

## WESTERN HINDI

BUNDELI (BANAPHARI) DIALECT

(DISTRICT HAMIRPUR)

## SPECIMEN III.

## TRANSLATION

*Jaichand* —What, has aught fallen into the Jamna or has the high bank fallen into the pool? I ask of you Prince Lakkan<sup>1</sup> whence comes this clashing sound?

*Lakkan* —Nought has fallen into the Jamna, nor has the high bank fallen into the pool. The champion of Mahoba is coming, whose weapons clash together.

*Jaichand* —(5) My limbs tremble, my body quakes, my thirty-two teeth shake, if he of Mahoba come in his pride, he will bring my Kanauj to ruin.

*Lakkan* —Say not so, Sire, for the false pleases me not, as once he served<sup>2</sup> the Chandel, even so he serves you.

For the space of 1 mile<sup>4</sup> floor clothes are spread, of pillows there were some fifteen hundred, (10) where the people sit cross-legged and touching each other, the javelins covered the earth as blades of grass.<sup>5</sup>

There was the clanging of iron, there weapons of the finest steel<sup>6</sup> clashed together, where the Rajputs sat clan by clan, reclining on cushions. They were bemused from the opium they had eaten, men who without blows would not change their purpose.<sup>7</sup> Each man with his sacred sword upon his thigh, like a black snake coiled.<sup>8</sup>

(15) The camel courier alighted in the court and said, 'Raja, hear my words,<sup>9</sup> the Hero of Mahoba is coming, Raja beware!'. On seeing Alha approach, the assembly rose trembling.<sup>10</sup> Every man made obeisance, great respect was shown,<sup>11</sup> and on the right side in the middle of the tent a place was cleared for Alha.<sup>12</sup>

<sup>1</sup> Lakkan was nephew of Jaichand

<sup>2</sup> *Dwalas* is for *dolas*. Here as elsewhere *wa* is substituted for *o*

<sup>3</sup> The root *thap*=serve

<sup>4</sup> A *gan* *los* is an indefinite measure of distance. Literally the distance from which the low of a cow can be heard

<sup>5</sup> *Paithis* is a method of sitting on the ground. The feet are crossed with the knees wide apart. *Arayhis* *ti*=*ai*/*hi* *thi*. The earth was green (*harigay*) with darts

<sup>6</sup> *Kharis* is a kind of steel manufactured in the town in Oudh of that name. *Sar* as *es* is commonly used to signify excellence of quality

*Kari* (= *luis*) is a clan or subcaste. *Disara*=separate. A *tilauna* or prop is a pillow for leaning against when sitting cross-legged (*paithis*)

<sup>7</sup> Rajputs are great opium eaters. These ballads are full of allusions to the practice and dwell upon it with pride. The root *sanak*=to be tipsy

<sup>8</sup> A Rajput's sword is looked upon as an incarnation of the Goddess *Dēvi*, and is frequently called by her name. Here *paithis* means thigh or lap

<sup>9</sup> *Sar* *ni* or *sāri* is a female camel

The root *bhakar*=to tremble

<sup>10</sup> *Gan* *gālan* literally counting bodies hence everyone. *Sar* *man* is a corruption of *sanman*

<sup>11</sup> *Bayu*=arm hence side

*Jaichand.*—(20) It is your wont to make obeisance once in the morning, and once again at evening;<sup>1</sup> what calamity has befallen you that you come at midday?<sup>2</sup>

*Ālhā.*—It is my wont to make obeisance once in the morning, and once again at evening; now a summons has come from Mahōbā, and therefore, Rājā, I pay you my respects.<sup>3</sup>

*Jaichand.*—You have come out as an overfed horse breaks from his stable.<sup>4</sup> (25) When I will, I can slay you; why think you of Mahōbā's town?<sup>5</sup> Laughing the Rājā spoke,—Ālhā, hear my words. For each grain of wheat I shall take two, and the price of clarified butter I shall exact fourfold. Water shall I appraise at the price of milk.<sup>6</sup> Ālhā, hear my words. You have eaten and waxed furious in Gānjar; in the forefront of the battle shall I strike you down.<sup>7</sup> (30) The Chandōlā drove you out, while the house sweepers pelted you with sugarcane refuse.<sup>8</sup> Have you lost remembrance of *that* day, that you come to me at noon?

Laughing then Ūdal<sup>9</sup> spake,—Rājā, hear my words. Who is he that can drive me out? Who in the world has teeth in his mouth?<sup>10</sup> Those for whose sake I had fled were lost in Gānjar; (35) Your father never gained even Gānjar fort, but I won and gave you Bengal: Bēri too I smote, so that it cried like a goat when held by the ear.<sup>11</sup> I smote Bijahṭā, and at midday I fired Bengal. He who had nine times routed Lākhan, and slain the father of the Kanauj prince,<sup>12</sup> him, O Rājā, I delivered to you; then you slept at peace in the midst of Kanauj. (40) Twelve bazaars of yours I sacked, and drove from before me all the elephants. Had you been so strong<sup>13</sup> as you say, Rājā, quickly would you have turned me back.

*Jaichand.*—I but jested with you, my son, and you became vexed.

With a laugh Ūdal replied,—Rājā, hear my words. Jest and smile with your mistresses,<sup>14</sup> that eat from your hand. (45) Why jest and smile with me who can break iron with my teeth?

*Jaichand.*—At the full moon of Kārtik I went to bathe at Kālinjar; whilst returning I smote Mahōbā. Just then, my hero Ūdal, where were you, while it was I that was plundering twelve bazaars?<sup>15</sup>

*Ālhā.*—Quite true. You had gone to bathe at the full moon of Kārtik, and whilst returning you smote Mahōbā.<sup>16</sup> I was hunting on the preserves when a courier brought

<sup>1</sup> *Sakaraigā=sakāli*.

<sup>2</sup> *Sāk-rō=sakkaṭ*.

<sup>3</sup> *Manasūd*,=invitation, summons.

<sup>4</sup> *Madāy*=intoxicated, hence, fed up, overfed; *gharṭ-ghar*=stable; *fūfi*=having broken.

<sup>5</sup> *Lit.* When I wish to slay you, you are remembering.

<sup>6</sup> These are figurative ways of threatening revenge. Each insult shall be avenged fourfold.

<sup>7</sup> Ālhā conquered Gānjar (said to be the same as Gujrat) for Jaichand. The latter now reproaches him with presuming on his deeds.

<sup>8</sup> Ālhā originally served Parmā, the Chandēl, of Mahōbā. The latter expelled him at the instigation of Mahāli, and he took refuge with Jaichand.

<sup>9</sup> Ālhā's younger brother.

<sup>10</sup> Ūdal, owing to his fiery nature, was known as *Dagh-ūdal*, Tiger Ūdal. He challenges the world to a tiger fight of teeth and nail.

<sup>11</sup> Bēri lies in the Doab of the Betwā and the Jamnā, close to their confluence between the Districts of Jalaun and Hamirpar. Bijahṭā is in Hamirpar on the banks of the Betwā.

<sup>12</sup> *Dā*=time. So *lauṣat dā* (l. 45) at the time of returning.

<sup>13</sup> Literally, two-armed.

<sup>14</sup> *Manasū*=*vāṣṭyā*.

<sup>15</sup> *Manasūd*=a hero. Ālhā and Ūdal were at this time in the service of Parmā of Mahōbā.

<sup>16</sup> *Adhāy*=*ankhāy*=*sakhāy*.

me word (50) When I returned to Mahoba then busily was pined the naked steel  
When you fled from the field then I captured the horse Manorath, if you believe me  
not Raja I can send now for the horse

*Jaichand* — You may go to Mahoba Ask what you will to day, and I will grant it

*Alha* — Your goods O Raja, I desire not, nor do I desire store of wealth (55)  
Let Prince Lakhn be given to me that he may rid me at the river

*(The King gives help worthy of Alexander the Great to Alha)*

With 100,000 horse he gave Lakhn with 125,000 Ray pal, and when he gave his  
son Gulalan with him he gave 52,000 horse<sup>1</sup> Alha paid his respects, when the army  
was ready he ordered the march from Kanauj and a numberless host went forth

(60) The camp was pitched in Kurhat, Jagnak with clasped hands prayed, 'they  
have robbed my horse's armour, Alha Binaphar have it brought back Then Alha  
took in his hand his pen box and wrote an order 'All and every I salute, to the Raja  
my best respects As you are Lakhn's relative even so be mine (65) Send back the  
horse's armour, why stir up a quarrel?'

*The Answer* — To thee and to thy grandfather defiance, I challenge the Chandel to do  
his worst<sup>2</sup> The horse's armour I will not return though the fight should last day and night

*Udal sends a second letter* — All and each I salute to the Raja my best respects  
Send back the horse armour, for this armour belongs to the Chandel (70) Such armour  
has no man, three lakhs and a half it is worth If you do not send the armour quickly,  
come out and fight in the open

Then sounded the Raja's battle drums and the rattle of his drums was heard In  
front were yoked the guns in the rear the rockets All the forces of the Raja advanced  
in the open field (70) The attack was made on Udal right well they plied the sword  
Young men<sup>3</sup> fell in thousands horses fell without number Elephants fell in the field,  
and fine was the stream of gore that flowed The Raja fled from the field, Udal took  
him and pinioned him When they brought the Raja before Alha, (80) he clasped the  
palms of his hands and begged of Alha, 'Son, let me go with you?'

Then they marched from Kurhat, and came opposite the river (Jamna) For some  
days they travelled along the roads and then reached the river Betwa<sup>4</sup> Prithraj heard  
the news and occupied forty two landing places The fight with Prithraj began, in  
blind fury they plied their arms<sup>5</sup> (85) Young men fell in thousands, horses fell with  
out number Elephants fell in the field and fine was the stream of gore that flowed<sup>10</sup>

Ray pal and Gulalan were the elder and younger sons of Jaichand Lakhn was a seen was his nephew  
*Gaj gū* ear is said to be an old word meaning without number *Gaj gawal* the cowherd is however one of the  
titles of Alha

<sup>2</sup> Kurhat was on the Kanauj or northern side of the Jamna When Jagnak was on his way to Kanauj to summon  
Alha he halted here Its king Ray bhun entreated him hospitably but left the arch arm our which adorned his horse

<sup>3</sup> *Ch naut* and *fatal* both mean defiance

<sup>4</sup> *Male ma dan* literally the plain of heroes (*vall*) is one of the stock phrases of the cycle for a battlefield

<sup>5</sup> Here we have one of the stock descriptions of a battle repeated over and over again in the cycle in identical words It  
occurs again ten lines lower down *As'ra* means countless — *baal ma*

*Al suk bandha* — to tie the elbows behind the back

<sup>6</sup> The river Betwa for the greater part of its lower course forms the boundary between the districts of Hasmirpur and  
Jalaun Uma where the final struggle between the Chandels ended by Alha's forces and Prithraj took place is the Head  
Quarters of one of the latter district and some eight or ten miles from the left bank of the Betwa

<sup>7</sup> *Alha* — and unconsciously *dil undi* — in front of the eyes

<sup>8</sup> See also verse 76

Slain was the son of Miyan Talhan where the sword was busily plied Udal heard the news, he flew upwards with his horse<sup>1</sup> and so reached the thick of the fight and exacted vengeance for the Sayyid (90) He slew the son of Pithuraj the leader of all the champions Pithuraj pressed hard then busily were weapons plied Alha's forces turned back and all the champions fled then Lakhan stayed their flight and busily were weapons plied The Prince slew seven hundred the Chauhan pressed hard (95) when Chaura sought to seize the prince fourteen hundred Chauhan were cut down<sup>2</sup> Alha's force fled Then the Princess Machhal saw and came,<sup>3</sup> she mocked at Udal and said Brother whither are you fleeing?<sup>4</sup>

*Machhal*—Give me the dagger from your belt your shield and sword or spear, a Cutch horse pure in breed among a hundred thousand (100) You fear to die—then don the garb of women, paint your eyes with black powder and part your hair with pearls Turn Brother Udayraj<sup>5</sup> turn and fight or I must lead and rally the host

The foremost warrior of Ganjar was cheering on his infantry,<sup>6</sup> Raykhan of Kurhat was dealing blows to the elephants, (100) Bachhraj was giving Gujarat to feed the vultures, Dasthar on the banks of the Bagun set flowing a river of blood,<sup>7</sup> and Jagnaik said to Alha: Of your house who ever fled?<sup>8</sup>

On hearing the words of Jagnaik the Banaphar came forth from the crowd as the cobra comes forth from her hole with expanded hood<sup>9</sup> The company moved forward to where Prince Lakhan lay, and seeing Udal approach Chaura brandished Malkhas shield<sup>10</sup>

<sup>1</sup> The horse led wings like Alha's

<sup>2</sup> *U re/a or more/a* here= a place of contest an arena. It usually means an entrenchment or picket. Compare speech men IV verse 110

<sup>3</sup> *C/auya or Chaur* was the son of Durgajyan Alha's woman and consequently his brother of Alha and Udal on his birth he was exposed in the river like Moses and was adopted by Pithuraj Chauhan who reared the child and when he grew up appointed him to command his army. He was hence fighting against his own kith and kin

<sup>4</sup> *Maellil or Maellil* at the time of the death of Alha's mother and the wife of Alha. According to another legend it was Durgajyan Alha's mother who herself remonstrated the most celebrated purgation in the whole cycle. The remaining lines are a total omission from Chaur's poem

<sup>5</sup> i.e. Udal

<sup>6</sup> The three chiefs of Ganjar: Harghid, Durgajyan and Pithuraj who had previously been conquered by Alha's company

<sup>7</sup> *Bachhraj* appears to be the name of Alha's Udal's father of Mallikarjun who had been killed in fighting Pithuraj at Sravastha's court, to the satisfaction of Alha's father before the hands of Gajrag of Gujarat

<sup>8</sup> *Alha's* somewhat, *rongie* the Bt, *sar* the Alha's, *gy* to the south east on the other side of Maloh. Durgajyan's son (the chief of Durgajyan) Alha's Udal

<sup>9</sup> It was the life of Jagnaik or Jagnaik's father to do the same as the other

<sup>10</sup> *Set*= a small shield

Malkha's shield is the one that was used by the



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## INDO-ARYAN FAMILY.

CENTRAL GROUP.

## WESTERN HINDI

BUNDELI (BANAPHARI) DIALECT

(DISTRICT HAMIRPUR)

## SPECIMEN IV

साखी ।

जे सुर सारदा दये कोयल का भोरा का दीन्ह गूजार ।  
वे सुर सारदा मोह का द नकशा कहौ बनापर क्यार ॥

पवारा ।

देहली के कुवाँ में ।

घन पनघटवा गढ सन्हर के	सब सखियाँ भरती पान ।
चीन्हा चीन्हा मोरी सखियो	यह असवारी कहाँ कै आय ।
कोई सखी चीन्है अगिम की	पश्चिम देस डहार । ५ ।
चौडा दुलहिया ती नगनाचन	चौडा मरद की नारि ।
देय जुवाँ कुवना मा	सखी तुम सुनियो बात हमार ।
कथा हमारे आवत हैं	एक दता मा असवार ।
सोने घैलना धर मूँडे लये	कुवना से चली भगाय ।
चाल मधुरियन भागी ती	जेह की जमी न छू जाय पाँव । १० ।
घरी मझरत के अंतर मा	फाटक तर पहुँची जाय ।
ज्वारै गदुलियाँ चौडा से	चर्वर करै दोज हाथ ।
मेद बताय दे उरई मा	कैसी घली तरवार ॥

चौडा का जवाब ।

काह बताऊँ में द्वार मा	कुछ मो से कहो ना जाय ।
नाहर हुइ गा वस्मानन्द	सब साँवत धर धर खाय । १५ ।
वारा बेटा हन डारे	तेरा हने दमाद ।
उरई चौसठ के मरवा मा	कर डारी देस कै राँड ।
हुकुम तौ दीन्ही वादशाह ने	मैं ने मारे वस्म चदेले ॥

चौड़ा की जोरु बेला ले पाव चली ।

दूतनी बातें सुनी औरत ने  
जैच नागवर ती बेला की  
सोवै कन्या बादशाह की

चौकन का चली भगाय ।  
चढ़ गै ती लात लगाय ॥ २० ॥  
चहर पकरी जाय ।

चौड़ा की जोरु बेला से बोली ।

सुरंग चुनरिया तुम छोर डारी  
कंथ जूझ गा उरई मा ननदी

कर चुरियाँ चटकाय ।  
आवो रँड़ापों त्वार ॥

बेला बोली ।

धर दुदकारो महलन मा  
कन्थ हमारे बारे हैं

कम-जातिन सुन बात हमार ।  
खिलत हूँ सखन के साथ ॥ २५ ॥

चौड़ा की जोरु बोली ।

लरका भरोसे तैं भूली हा  
बारा वीरन जिन इन मारे  
उरई चौसठ के मरवा मा  
मोर न मानस जाय पूँछी ले  
लागी कचहरी चौड़ा की

ननदी सुन बात हमार ।  
तेरा मार दमाद ।  
कर डारी देस कै रौड़ ।  
आये हैं वीरन तुम्हार ।  
अड़जंगी लगो दरवार ॥ ३० ॥

बेला बोली ।

नगर महोवा मैं देखो ना  
रानी पद्मिनी का देखोय ना  
एड़ी महावर कूटो ना  
तोही न चहिये चौड़ासन  
ले ले सरापैं चौड़ासन

देखो ना किरतुवा ताल ।  
पूज्यों ना मनियाँ देव ।  
लागो ना चुनरिया दाग ।  
कर डारी निरासिन रौड़ ।  
वर कै खाक हुइ जास ॥ ३५ ॥

चौड़ा बोला ।

दीन्हैं जुवावैं तव चौड़ा ने  
कुसगुन बालति हा ग्वाँड़ा मा  
फते गुसैयाँ ने मोरी कीन्है  
स्याही सुपेती का मैं मालिक  
हुकुम दीन्ह है पृथ्वीराज ने

बेला सुन बात हमार ।  
कुछ मो से कहो न जाय ।  
तोही बुरा लाग कस आज ।  
संभर मा हीमा तिहाव ।  
धर ल्याजें पद्मिनी नारि ॥ ४० ॥

बेला बोली ।

दौन्हीं जुवावैं तव बेला ने	चौड़ा सुन बात हमार ।
एक लरकवा की मारे तैं	ब्यालस वढ़ वढ़ बोल ।
सास हमारी का धर पैहै	जब डिल्ली दिया नष्ट हो जाय ॥

चोड़ा बोला ।

दौन्हीं जुवावैं तव चौड़ा ने	बेला सुन बात हमार ।
हुकुम तौ दौन्ही या ने रामा का	काका सुन बात हमार । ४५ ।
जूमो ब्रह्मा है उरई मा	सेवा करे वनापर आल्ह ।
म्याहर राजा है महुवे का	धर ल्याव पद्मिनी नारि ।
यहै पिथौरा जानै ना	जानै ना सती बल्लार ।
घाट कालपी भे निकरी जा	धर ल्याव पद्मिनी नारि ॥

बेला बोली ।

हंस कौ बेला बोलन लागी	काका सुन बात हमार । ५० ।
नाहर पाले हैं परमाल ने	राखै भुइँ-धरा मॉभ ।
अंगुरौ उठाय देय परमाल	तौ डारैं जान से मार ॥

चौड़ा ने रामापति से कहा ।

अच्छे अच्छे घोड़ा लै ले	औ लै ले नीक सवार ।
आधी रात के अमला मा	निकार जा पल्ले पार ॥

बेला ने बेरी से कहा ।

इतनी बातें सुनी बेला ने	दीन्ह गुरु ललकार । ५५ ।
बाँदी बाँदी कहि गुहिरावै	बाँदी सुन बात हमार ।
जैयें जैयें महलन का	बसता मोरो ल्याव उठाय ।
कलम दवाइत हाथे लई	कागद लओ उठाय ।
राम रमौवल सब सौतन का	जदल का लिखै परनाम ।
घोड़ा बिंदुलिया की बुझा भा	कौ मर गा रजा परमाल । ६० ।
मैं तो से पूछौं रे जदल	तैं सुन ले बात हमार ।
तोरे नाहर के जीते जी	महुवे होय हंसैवा त्वार ।
घाट कालपी भे आवत है	रामापति गुलियर क्यार ।
बाँचे न रामा रे घाटे मा	चाहै सात धरै औतार ॥

बेला ने हरकारे से कहा ।

तब हरकारे को बुलवावै  
काठ जंगीरै देव जलमौ भर  
यहैं ती चौड़ा जानै ना  
खबर जनाय दे तैं जदल का  
ठोंक जहाज धरै सँझिनी पर  
याड़ा लगावै सँझिनी के  
रातिन दौरै औ दिन धावै  
कछू दिना कोरे अंतर मा  
लंबी सिराचन का तँबुवा लगी  
घिरी दावनी ती दक्खिन के  
गज कोस लौ जाजम पर गै  
पलथी से पलथी जहाँ अरभी ती  
भार करचुलौ औ कछवाहे  
कुरी निवार जहाँ बैठे ते  
खाये अप्रौमन के सनका रहैं  
देवी भगवती धरी पलथी पै  
गिरो साँझिया जाय बेला का  
कूट साँझिया से नीचे गिरो  
कौन्हीं सलामैं जाय गदिया का  
कुलफे कागद जब ठारत तो  
वर के जदल कुइला हुइ गा  
झिरिया झिरिया कहि जलकारै  
भपट पुकारा तुम आल्हा का  
चलियँ चलियँ तुम वजरंगी  
तुरतै नेगो तो वजरंगी  
घरी महरत छिन बीती ना

भारी बेल कुमारि । ६५ ।  
अमलीकर टेस डहार ।  
ना जानै रामापति गुलियर क्यार ।  
रामा आवत है गुलियर क्यार ॥  
तुरत भवो असवार ।  
बैहर साथ उड़ाय । ७० ।  
वौचौं ना करै सुकाम ।  
जाय उरई मा गरद उड़ान ॥  
चंदवा आसमान मड़राय ।  
जहाँ चौ-मुख की भालर लाग ।  
गदिया कोज डेढ़ हजार । ७५ ।  
ढालन भुँइ हरियाय ।  
संगर धार पँवार ।  
रजपूत ठिकौना लाग ।  
बिन मारे न बदलै वात ।  
जैसे लुटै कालिया नाग ॥ ८० ॥  
तम्बू के मले मैदान ।  
चरपेट ढाल तरवार ।  
परवाना दीन्ह धमाय ।  
नजरत तो करिया आँक ।  
गदिया मा काल-रूप हुइ जाय ॥ ८५ ॥  
झिरिया सुन बात हमार ।  
जलदी द्या खबर जनाय ॥  
तुन्हें बुलवावै लहुरवा भाय ॥  
तँबुवा का परो दुराय ।  
तंबू मा चुमुक गा जाय ॥ ९० ॥

जाय ललकारो तो जदल का      जदल मुन वात हमार ।  
 डाँडे डँडैया की तोही खटको      या तोही दाव कीन्ह चौहान ।  
 में तो से पूँछैं जदल      काहे बुलवावो दुपहरी माँझ ॥  
 घाट विचारी चौडा ने      रामा का कीन्ह तय्यार ।  
 घाट जालवन मे आवत जे      पकरें का पझिनी नारि ॥ ६५ ॥  
 दीन्हीं जुवाव तव आल्हा ने      जदल मुन वात हमार ।  
 अच्छे अच्छे तें घोडा ले      औ छडे छडे असवार ।  
 वाँचे न रामा गलियन मा      मिर काटौ मूँड लुटाय ॥  
 जेही जेही माँगो तव मा      मुह-माँगो टे मोही ज्ञान ॥  
 दीन्हीं जुवावें तव आल्हा ने      जदल मुन वात हमार । १०० ।  
 जो तें माँगस तव मा      तोरि बोल करे परवान ॥  
 सीहा सिरौजा का मोह का टे      कनउज का लाखन रान ।  
 अली अलावर औ काले खाँ      जडी वेग मुलतान ।  
 वेटा बहुवली सय्यद का      जेह का घरियक आल्ह डराय ।  
 मन मन आटा जे खाते ते      सरमुच बुकरा खाँय । १०५ ।  
 धरें कल्यावा जेह पतरी मा      वह पतरी घुन हुड जाय ।  
 अहिर मतौवा दे वरुहा का      इतन सब कर टे तय्यार ।  
 दारवाँ हकीकत मे रामा कै      वाँची ना गालियर व्धार ॥  
 हुकुम तौ दीन्हों तो आल्हा ने      जदल मुन वात हमार ।  
 जो जो माँगें तें तंवुवा मा      म सब बोल कीन्ह परवान । ११० ।  
 भाई सिरसवा का छोडे जा      मियाँ तान्हन बनारस व्धार ।  
 जेयें जेयें तुम वेटा जदल      वाँचे ना गालियर व्धार ॥  
 पर गे धावा एकै दा      गैलन मा परे टुराय ।  
 कछू दिनन केरे अतर मा      नही मा जुमुक गे आय ।  
 बाँध मोरचा लये जदल ने      नदिया की मले मैदान । ११५ ।  
 आठ बज केरे अमला मा      रामापति पङ्गुचो आय ॥  
 जब ललकारो तो जदल ने      मोरी सुन ले ज्ञान तैं वात ।

कौने दिसतर तोरे जलमौ मे  
 में तो से पूछो अरे अलबेले  
 छल तौ कौन्हो तो रामा ने  
 पच्छिम दिसा मा मोरे जलमौ मे  
 आहँ सौदागर में घोडन का  
 सुनौ विकरौ में घोडन कौ  
 तब जलकारो जदल ने  
 होत भुरहरे औ पहु-फाटत  
 रस्ता कर देव में गैलन मा  
 वातन रोसन हुइ वतरस गै  
 भल समभावो जदल ने  
 चीन्हा जानी भै दोनौ के  
 हँस कौ जदल बोलन लागी  
 एक लरकवा के मारे से  
 अस कौ रामा बोलन लागी  
 कोटिन कैहे में मनिहो ना  
 इतनी वात सुनौ जदल ने  
 तोही चुनौटी सामीसुर का  
 पूरव पच्छिम उत्तर दक्खिन  
 पूरव पच्छिम उत्तर दक्खिन  
 जगन्नाथ घुरमुहाँ लौ मारोय  
 सेतुवन्ध रामेसुर मारोय  
 धार नगवटा कौ बँववाई  
 तेह कौ जलनी का अस ब्वालै  
 वातन रोसन जादा भै  
 कढी भगवती नदिया मा  
 मारे सिरोहिन के बीजा परै  
 कट कट चिता गिरै धरती मा

कहाँ धरे औतार  
 तैं कौन टिस कै जास ॥  
 वात कही बनावट कोर । १२० ।  
 हुई धरे औतार ।  
 घोडन का बिचै जाँव ।  
 घोडा महुवे बेचन जाँव ॥  
 सौदागर सुन वात हमार ।  
 जब रथ निकरै सुरजन क्यार । १२५ ।  
 फिर चले जैयो नगर महोव ॥  
 वातन से बढ चली रार ।  
 मानै ना ग्वालियर क्यार ।  
 नदिया के मले मैदान ॥  
 काका सुन वात हमार । १३० ।  
 ऐसी दगा विचारा आन ॥  
 जदल सुन वात हमार ।  
 धर ल्याजँ पद्मिनी नारि ॥  
 गादी डारी चवाय ।  
 जिनके आँय पिथौरा राय । १३५ ।  
 इन हारे चारै द्यास ।  
 टापू वाज बँदुला कोर ।  
 सेला कौन्ह बटेसुर क्यार ।  
 लका लग कौन्होय डौड ।  
 जो उलट पछाहँ जाय । १४० ।  
 तौ मोहो जीवे को धिरकार ॥  
 वातन से बढ गै रार ।  
 औ रन उडर घली तरवार ।  
 तरवारन गरद उडाय ।  
 गिरै घोडन के सुम्मार । १४५ ।

बिन बिन बहियन के असवरवा  
 विगिर भसूँडर के मंगल भे  
 जे सिर बाँधत ते कुसमहनी  
 उँय सिर लोटै धरती मा  
 रात की मारन मा दिन निकरो  
 तिल तिल धरती धरै रामापति  
 मार के मंगल का निकरि गा  
 सेर के चाकर का की मारै  
 मोर बिराई होय महुवे मा  
 दाव बँदुला का मुहरै गा  
 में तौ ठाँड़े का ई नायक  
 तोर बिराई में महुवे मा  
 एड़िन निरखै औ मूँड़े से  
 जेठै पठै दे मोहरा का  
 हँस के जदल बोलन लागो  
 एक तौ जेठो है बजरंगी  
 दूसर जेठो है सिरसा का  
 महीं सयानो में जेठो हौं  
 दीन्हीं जुवावैं जब रामा ने  
 घाल सवाही पहिले ले  
 दीन्हीं जुवावैं तब जदल ने  
 तोरी साँगन से बचि जैहौं  
 साँग शनीचर का उलभारै  
 उदर के मारै टीका मा  
 माथ नवावैं का अगवन भा  
 मुहियाँ सुखाय गई रामा के

बिन शुभरिन के धार ।  
 दल होय कराह कराह ।  
 लागत ते अतर फुलेल ।  
 मारी फिरैं ढाल तरवार ।  
 औ दिन के हूँद गै साँभ । १५० ।  
 पै छाँ धरे कूट जाँय घाट ।  
 मोहरा के मले मैदान ।  
 बिढ़वै का जलम के हाख ।  
 कढ़ि आवै मले मैदान ॥  
 आल्हा का लहुरवा भाय । १५५ ।  
 में ई दल का सिरदार ।  
 सो कढ़ि आवैं मले मैदान ॥  
 बेटा सुन ले जदल बात ।  
 जो अँगवै लोह हमार ॥  
 काका सुन बात हमार । १६० ।  
 हाथ ना गहै तरवार ।  
 तैं सिर काटो मूँड़ लुटाय ।  
 अँगवैं का लोह तुम्हार ॥  
 बेटा सुन जदल बात ।  
 रहि जाय जियत की लाह ॥ १६५ ॥  
 काका सुन बात हमार ।  
 पाछे है बार हमार ॥  
 पटिया के याड़ लगाय ।  
 बेला अनी देत वरकाय ।  
 पाछे जाय गरद उड़ान । १७० ।  
 सुख भाँवर पर गे गाल ।

बार तौ सरई का चूकोय ना नदिया हुचोय साँग का बार ।  
 उदसा आय गई दिल्ली के जो मोहीं दगा दीन्ह हथियार ॥  
 दूसर सावर या उलभारै दे कै बजुर के भात ।  
 क्राती मारैं का तजवीजे कदल खेली नटन के साथ । १७५ ।  
 इन कै सावर मारत तो कदल लै गा ढाल से टार ॥  
 जब ललकारो फिर कदल ने काका सुन बात हमार ।  
 उसरी पाछे तैं दोहरी मारी तिसरे हैं बार हमार ।  
 ऐसे खिलियें दल भीतर जैसे कुवाँ भरै पनिहार ।  
 दीन्हौं जुवावैं तव रामा ने कदल सुन बात हमार । १८० ।  
 कौ तैं करुवा पढ़ि आवै कौ सिखी वरारैं साँग ।  
 भल मैं मारो तोही नदिया मा तोरे अंग चढ़ो ना घाव ।  
 ना मैं करुवा पढ़ि आवैं ना सीख्युं वरारैं साँग ।  
 साँगें तुम्हारौ आहीं कच-लुहिया दीन्हें ना लुहारन दाम ।  
 बोछी माता के लड़का तुम बोदे हैं पिता तुम्हार । १८५ ।  
 धौ लड़कैयाँ तुम पावो ना किछुँचा मा बलै निहाय ।  
 साँगें हमारी अँगई ले जो वनवाई रजा परमाल ।  
 साँगन मोरी से जो बँचिहा ता घर छठो करायस जाय ॥  
 लंवे लै गा या घोड़े का औ धरती का दे कै खभार ।  
 सकती देवता तैं मनिया देव राजा धर्म चंदेले व्धार । १९० ।  
 हुइ जा दाहिन तैं माई बेला राजा वरमजीत कौ नारि ॥  
 साँग छाँड़ दई याँ हाथे से क्राती मा जाय ठठान ।  
 गिर गा रामा छाँ खितन मा जहना परी दुहेली मार ।  
 औरैं भगानी रनवन भई कोज छूटी न बाँधै पाग ॥



[No 19]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

## WESTERN HINDI

BUNDÉLI (BANAPHARI) DIALECT

(DISTRICT, HAMIRPUR)

## SPECIMEN IV.

## TRANSLATION.

*Introductory Couplet*—As thou Sarasvatī granted to the cuckoo the power of song, and to the bee to hum melodiously, so, Sarasvatī, grant thou unto me such melody, that I may sing the story of the Banaphar

*The Narrative—Scene—A well at Delhi*—Crowded were the water stairs of Samhar fort, all the fair friends were drawing water<sup>1</sup> One cries, 'see, see, my friends, whence comes this array?' (5) Some think the traveller is from the south east, some say he is from the west, but Chaura's sprightly bride loid Chaura's spouse,<sup>2</sup> at the well gave answer, 'hear my words, O my friends My lord it is who comes, riding on a single tusk<sup>3</sup>' With her golden pitcher on her head from the well she darted forth, (10) with such dainty steps ran she, her foot touched not the earth, and in the space of a minute or two she arrived under the gate With clasped palms she spake to Chaura waving over him her two hands in welcome<sup>4</sup> 'Tell me,' cried she, 'the secret, how was the sword wielded at Urai?'<sup>5</sup>

*Chaura*—How can I tell it at the doo? Nothing can be said by me (15) A very tiger was Varmanand, seizing and devouring all our champions' Twelve sons (of the king) were slaughtered by him, thirteen sons in law were slain, on the broad plain of Urai countless women were made widows<sup>6</sup> Then the king gave me the order, and I smote Varmā Chandel

This much the woman heard and ran full speed to the palace square, (20) to Bel's high raised upper chamber she ascended with hasty steps<sup>7</sup> The king's daughter was sleeping, and she plucked her sheet (to awaken her)

<sup>1</sup> Samhar here means Delhi

*Agam=agni* Lon *Daka* is a wayfarer

<sup>2</sup> Regard Chaura see specimen III verse 99 note *Ag nacha* is clever lively troublesome = *chā chāl*

<sup>3</sup> *Kantha* = husband The single tusk was of course an elephant

<sup>4</sup> *Jearas joras gaditiya* the palm of the hand *chāsar kar*, is to wave (the hands) as a cheery is waved

<sup>5</sup> As explained in the introduction to the final battle in which Prithviraj Chohan defeated Iarmal the Chandel took place at Urai Chaura although a Chandel and the half brother of Alha and Udal was one of Prithviraj's most trusted commanders On the other hand Bel's Prithviraj's daughter was married to the boy Brahmajit Parmal's son She is still in her father's house &c in the enemy's camp although his a good wife she is an enthusiastic partisan of the Chandels This explains the savage glee with which Chaura's wife tells her of her widowhood the greatest calamity that can befall an Indian woman and especially so in the present instance Bel on hearing the evil tidings acts like a true Rajput heroine

Brahmajit's full name was Brahmanjit Varma Here he is called Varmanand In verse 18 he is called Varmā in verse 45 Brahma, and in verse 107 Barmha The title Varma is as often as not itself pronounced Brahma

<sup>6</sup> *Laterally* in the earth (*mar* or *sarawa* = *mafe*) of (the plain which was) sixty four (*kar* wide)

<sup>7</sup> *Nagwar* = an upper room *lat* = foot

*Clan a s wife* —Yon gay red robe you must now give up your bangles you must break Your husband has fallen in Urai sister your widowhood has come<sup>1</sup>

*Bela* —Avaunt! Out with you into the palace! Mean wretch! Hear my words (25) My husband is still a youth and will be sporting with his comrades

*Clan a s wife* —With hopes of his youth are you deluded Sister hear my words For he it was who slew twelve grown up heroes<sup>2</sup> and smote down thirteen of the king's sons in law and in the broad plain of Urai he made countless women widows<sup>3</sup> If you still believe me not go and ask for your hero (brother) has arrived (30) Chaura now gives welcome and splendid is the courtly throng<sup>4</sup>

*Bela* —The city of Mahoba I saw not I saw not Kunt's late Queen Padmini have I never seen I have not worshipped Marya Deo<sup>5</sup> From my feet the crimson stain has not departed nor is my bridal garment soiled it was not meet that you Chaura man should make me a helpless widow (35) My curse upon you Chaura man may you be burnt to ashes

Then Chaura gave answer and said Bela hear my words Words of ill omen are you speaking in public but I can say nothing<sup>6</sup> God made the victory mine how then do you thus dry up the well I can make black white and white black, in Sambar a third share is mine (40) Pithura has given me the order —I will seize and bring the Lady Padmini<sup>7</sup>

Then Bela gave answer Chaura hear my voice Because of smiting a boy you speak big swelling words but my husband's mother you shall never seize till Delhi's every lamp be quenched

Then Chaura gave answer Bela, hear my words (45) I gave orders to Rama saying Friend hear my words<sup>8</sup> Brahma has fallen in Urai the Banaphar Alha attends him, Mahoba's Raja is woman hunted<sup>9</sup> go seize and bring the Lady Padmini Let not Pithura know of this<sup>1</sup> nor the pure Ballar By Kalpa's ghaut go forth seize and bring the Lady Padmini

(50) With a mocking laugh quoth Bela 'Friend hear my words Tigers Parnal has nurtured underground he leaps them Parnal at any time has but to raise his finger and they will rend and slay'

She calls Bela her husband's sister (a s f) Chaura has been adopted by Prithvi Balla's looked upon as a sister

*Dhar* = what one says in drying away a dog *D d l rō* an interjection meaning out of the Comp. of Hind d l n torble *Famj in* = of lower ste (fem)

<sup>2</sup> *Ic* He = no less a boy as you fancy for he has been able to slay all the evil grown men

*Desa* = literally (w/sons) of the land *Ia* = fem name

<sup>3</sup> *Arjang* = large great lance in gauntlet

<sup>4</sup> *Bra* = yet *n* = I say the least not yet taken his death to his own home The *I mī* Signa still a deer leap and spout out of the altar of Mahoba It was during the Varman (1000-1085 A.D.) Palana was one of the titles of Mahāpārnava Q n The temple of Mahāpārnava was one of the glories of Mahoba It extends to the present day in this locality partially ruined

*Wl* = was applied to the welling

<sup>5</sup> *Buwalat* = here a place where for the

*Gue* = or *ga* = the Hind *at* = assembly room

<sup>6</sup> *Parnal* = Q n

<sup>7</sup> *I* = means the person that speaks

*Ram* = Rāmaput of Gālor *Kā* = not = is merely a term of friendly address

*Mjalar* = mehar

For Chaura also has gone to the Pithura's Prithvi Ballar's name of Alha's north end of Urai on the bank of the Yamuna

*Chaura on deis Ramapati*—The best of horses take, and take picked riders, and at the hour of midnight pass over to the further bank.

Having heard this much Bela uttered a loud scream, 'Handmaid, handmaid,' she cried, 'handmaid, hear my words Go straightway to the palace and bring me my writing bundle.' The pen and inkstand she took in her hand, and took up the paper. She gave salutation to all the warriors, and to Udal reverent greeting (60) Has the horse Bendukhya grown old? Or has Raja Paimal died? I ask of thee, O Udal, heed thou well my words. Whilst thou, O tiger, livest, wilt thou become a laughing stock in Mahoba? Passing by Kalpi ghaut Ramapati of Gwalior is coming. See that at the ghaut Rama escape not though he should assume seven forms.

(65) Then stout Princess Bela called a runner and said, 'I shall set apart and grant you lands to enjoy unhindered all your life, but let not Chaura know of this, nor let Ramapati of Gwalior know. Only tell the news to Udal that Rama of Gwalior is coming.'

He clears his saddle and binds it on the camel, and quickly mounts. (70) With his heel he urges her on, flying like the wind. By night running and by day speeding, midway he makes no halt. Thus in a few days space, with a cloud of dust flying, he reaches Udal. A tent with long walls was pitched, the summit of which soared to heaven. An enclosure surrounded a pavilion of Deccan work, with fringes attached to its four sides. (75) For the space of a mile floor clothes are spread of cushions there were some fifteen hundred, where the people sat cross legged and touching each other the shields covered the earth as blades of grass. Apart sat Kachuh and Kachhwaha, Sengra and Dhar Pawai. There sat the Rajputs clan by clan reclining on cushions. Bemused were they from the opium they had eaten: men who without blows would not change their purpose. (80) Each man with his sacred sword upon his thigh, like a black snake coiled.

Bela's camel couched alighted on the tented field. Jumping down from the camel he alighted adjusting his shield and sword. He paid his respects before the seat of the chief, and presented his orders. While opening the folded letter and looking at the black characters, (85) Udal burned as a coal and became like dark death upon his throne.

Duniya, Duniya' he shouted, 'Duniya hear my words. Instantly call for Alha, quickly give him notice.'

<sup>1</sup> A *basta* is any wrapper and especially the bundle of writing materials which is kept tied up in a cloth.

A *da cat* is a portable case containing reed pens and rags sodden in ink. The paper is held in the left hand while writing.

<sup>2</sup> Literally headed the letter with Rām Ram. *Saut* = *Sāwant*.

<sup>3</sup> The name of Udal's horse.

<sup>4</sup> *Jagras* = *jagir*.

<sup>5</sup> *Thol* means to beat dust clear. *Jahaj* is a camel saddle pad. *sā'ns* or *sā'ns* = a she-camel.

<sup>6</sup> *Yara* = a dig of the heel. *war/ar* = the wind.

<sup>7</sup> A *sracha* is the canvas side or ganet of a tent. The *chāḍ'wa* is the ornamental top of a tent pole. In Hindi *sracha* is a single pole tent.

<sup>8</sup> A *daw'ns* is a canopy tent or *slamiyas*. Here commences one of the stock descriptions. Compare specimen III v 9.

<sup>9</sup> These are all names of Rajput tribes. Each tribe set apart from the others in order of precedence.

<sup>10</sup> *Char'pet*—to adjust put to rights.

<sup>11</sup> *Kai'phs* is a corruption of *qist* a look. *Thur* is to open a letter. In *nay'rat* we have one of the rare instances of a foreign (Arabic) word treated as a verb and conjugated.

<sup>12</sup> Duniya was the groom of Udal's horse Bendukhya.

*Daiji* calls *Alha*—Come on come on O thunderbolt of war your younger brother calls you *Shahgahary* came forth (*Alha*) the thunderbolt and rushed into the tent (90) Not a minute not a second passed before he arrived in the tent He then called out to *Udal* *Udal* hear my words Are you troubled with your neighbour on the border? or has the *Chauhan* pressed you hard? I ask of you O *Udal* why have you sent for me at the point of noon?

*Udal*—A stratagem has *Chauru* planned *Rama* he has made ready (95) who is coming by the pass of *Jalau*n to seize the *Lady Padmini*

Then gave answer *Alha* *Udal* hear my words The best of horses take and well chosen horsemen<sup>4</sup> Let not *Rama* escape on the roads cut off his head and bring away the trophy

*Udal*—Whomsoever of the young men I may ask for in this tent give me as I ask

(100) Then gave answer *Alha* *Udal* hear my words Whatsoever you ask for in this tent I shall grant your prayer

*Udal*—*Siba* of *Sirunji* give me *Prince Lalhan* of *Kanauj* *Ali Alawar* and *Kali Khan* with *Jari* *Big* and *Sultan* and *Bahubali* the son of the *Sygyid* whom *Alha* himself for a moment fears<sup>5</sup> (105) (Men these were who could eat a maund of flour each and would each eat an entire goat<sup>6</sup> And the leaf dish on which their morning snack was placed would crumble to dust) Give me *Naama* *Ahr Matawar*—All these make ready for me and I shall learn the truth about *Rama* he of *Gwalior* shall not escape<sup>7</sup>

Then *Alha* gave order saying *Udal* hear my words (110) Whomsoever you asked for in the tent all have I granted to you Only leave behind my brother of *Susa* and *Miy* in *Talhan* of *Banares*<sup>8</sup> Go on your way *Udal*, my son he of *Gwalior* must not escape

Together the men rushed forth and dashed along the roads and in a few days *Alha* arrived at the river (115) *Udal* threw out his pickets in the battlefield by the river<sup>9</sup> and at the hour of eight o'clock *Ram* returned When *Udal* cried aloud and said

Young man hear my words In what region did your birth occur? Where did you assume mortal form? I ask of you my fine fellow to what country are you going?

(120) Then *Ram* planned a stratagem and spoke words of guile In the west country was I born and there I assumed mortal form A horse merchant I am to sell horses am I going I have heard of a market for horses to sell a horse am I going to *Mithora*<sup>10</sup>

Then *Udal* cried aloud Merchant hear my words (125) At dawn even if break of day when the clamour of the sun comes forth I shall make way for you after that if you please go on to *Mithora*

*Day rang* in noisily the whole body of the thunderbolt Compare *glad of him a bell* *Sriy a les*  
*T r y* broke to the tent

<sup>4</sup> *Daija*—the front country *D a ya* = an inhabitant of the same

<sup>5</sup> *Chlor*—much distressed

<sup>6</sup> *Siba* was the son of *Alha*'s sister *Lalhan* was nephew of *Indan* *King of I anaui* The others were all sons of *Sayy d Talhan* *Miy* of *Banares*

<sup>7</sup> *Sar nuch* = same

<sup>8</sup> The root *der* or *dy r* explained as meaning to learn

<sup>9</sup> *Malki* = the first cousin of *Alha* and *Udal* *His* *first* *was* *at* *the* *Diwan* He bore the brunt of the *Chauran* *first* *of* *ch* and was then killed *His* *first* *ref* *red* *to* *escape* *10* *1* *lon* so that *Alha* cannot properly refer to him as his brother Who else can be referred to I do not know

<sup>10</sup> *Mithora* usually interpreted here means a post or a place Compare *sp* *men* *III* *verse* *89*

<sup>11</sup> *D santar* = distant *jal mau* = *janma*

With angry talk they wrangled, and fierce waxed the wai of words Right well did Udal admonish, but he of Gwalior heeded not Each learned to know the other in the battlefield by the river

(130) With a mocking laugh spake Udal, 'Uncle, hear my words Because of smiting one boy, you have come and planned such a scheme'

With a mocking laugh spake Rama, 'Udal, hear my words You may speak a million times, but I shall not heed and will seize and bring away the Lady Padmini'

On hearing these words, Udal gnawed his palm (in rage and cried),<sup>1</sup> (135) 'To the defiance, and to Swamisui, from whom sprung Pithaura Rāj' East and west, and north and south were lavaged the four regions, east and west and north and south, was heard the tramp of Bendula's hoofs As far as Jagannath and Ghurmuhā did I smite, I held the fan at Batesar, Ramesar of Setubandh I smote, even unto Lanka did I take tribute<sup>2</sup> (140) The stream of the Nabada I banked up, so that it turned and flowed westwards<sup>3</sup> If to such a man's mother<sup>4</sup> you should speak as you have done, then were it a shame for me to live'

The angry talk increased and fierce waxed the wai of words The sacred blade was drawn at the river side, in a torrent of battle was plied the sword<sup>5</sup> Under the scimitar blows gushed out jets of blood, the swords raised the dust<sup>6</sup>

(145) Fighting elephants as they were cut down fell to the earth, troops of horses fell,<sup>7</sup> there were riders without arms, and horses without noses,<sup>8</sup> elephants lost their trunks, the host yelled in agony<sup>9</sup> The heads which were wont to be tied with saffron turbans, and to be dressed with attar and sweet oil,<sup>11</sup> those very heads were rolling on the earth, while shield and sword clashed all around (150) During the slaughter of the night day appeared, and during the day's fighting evening came on

Ramapati held to every inch of ground, but his prophets that were stationed there gave way<sup>12</sup> Urging on his elephant he came out into the forefront of the battlefield

*Ramapati*—A trumpety servant who would slay, and so bring together the sins of a lifetime<sup>13</sup> If there be my match in the ranks of Mahoba let him come forward in the battlefield<sup>14</sup> (155) Urging on Bendula, Alha's younger brother came to the front

<sup>1</sup> *Gads* = *gadhiya* the palm of the hand

Somebāra was the name of Pithaurā's (Pithauras) father He ruled at Ajmer

<sup>2</sup> Jagannath is the temple of Puri in Orissa Ghurmuhā is said to be a fabulous country where the people have horse faces Batesar is the well known town in Agra district famous for its horse-fair Setubandh is the line of reefs joining Cape Comorin to Ceylon At Cape Comorin there is a temple of Śiva Malasara Lanka is Ceylon

<sup>3</sup> I do not know to what legend this refers

<sup>4</sup> *Ie* Padmini She was really his maternal aunt *Jaians* for *janans*

<sup>5</sup> Regarding the use of the name *Bhagavats* for a sword see note to specimen III verse 14 *Uti* is a torrent a stream Compare verse 169

<sup>6</sup> *Sirohi* is a kind of two edged sword said to be named after the place of its manufacture *Baja* means a bubbling torrent

<sup>7</sup> *Chanta* is a kind of fighting elephant *Sammar* = compames rows

<sup>8</sup> *Thi bhars* = a snout a face

<sup>9</sup> *Mangal* is explained as a kind of elephant and *Basārār* as his trunk *Karāh* is a cry of pain

<sup>11</sup> *Kusumalans* is a turban dyed red with saffron (*Kusum*)

He *g* *ghai* = *moreha*

<sup>12</sup> A trumpety servant is literally a servant of a seer i.e. one whose wages is only a seer of food a day *Har/awar* = collects *dawk* = *dakh*

<sup>14</sup> *Biras* = match equal

*Udal* — Here am I the leader of this camp and of this host the chief I am your match in the ranks of Mahoba therefore am I come forward in the battlefield

Looking at him from heel to head (Buma said) Son Udal hear my words Send  
your elder brother to the front who may be able to withstand my steel

(160) With a mocking laugh spake Udal Uncle hear my words One elder brother is the Thunderbolt of War who takes not his sword in his hand The second elder brother of mine was he of Susa whose head you cut off and carried away<sup>2</sup> Now I am fully grown I am the eldest able to withstand your steel

When Rama gave answer unto him Son Udal hear my words (16a) Take the first cast of the javelin if so be that you have any desire for life left in you

Then gave answer Udal    Uncle hear my words    From you darts I shall escape  
My turn comes after yours

Brandishing the javelin *Sanchu* and resting on the front of the howdah<sup>5</sup> Rama  
pounded blows on his forehead but *Bala* ever turned the point<sup>6</sup> (170) *Udā* advanced to  
to take his salute with a cloud of dust flying behind him<sup>7</sup> The countenance of Rama  
withered his face became dim his jaws fell<sup>8</sup>

*Ramapati*.—As a boy I never missed my cast with a star now but now at the  
 11501 side I have missed my cast with the javelin<sup>9</sup> An evil day has come for Delhi,  
 when my weapon has played me false<sup>10</sup> A second bar of iron he brandished a hand  
 nut for an enemy to crack (175) he intended to strike on the chest but Udal had  
 learned from jugglers the art of fence<sup>1</sup> Forceably he smote with the bar but Udal  
 warded it off with his shield

When again Udal cried 'Uncle hear my words After you turn was over you gave a second blow the third turn is mine' Let us fence before the host (each in his turn) as a well is worked by the seekers for water (180) Then gave R an answer, 'Udal hear my words What have you conned a potent charm or learned how to avert a dart?' Right well I smote you at the river side yet not a wound appeared on your body'

*Udal* — I have not conned a potent charm nor have I learned to recite a durt Your darts are of raw iron and you have not paid the smith his price (18v) The son of a low

I feel that a long solo on the nose of Mr. Brown. I feel that

It is a full fledged magazine with non colonialist and had in the Report a use of fairly he only used a extensive canons

3 71 \* \* Malkin See also to case 111 also \*

<sup>4</sup> Sa' /s/ assim. o. dard or ja el n I tl' /t/ loc. n t s a p ndo or wtl' evel clamp on to offer the first blow to l s o p on nt It u nally happen that as lere tl' v lla n s allowed two o three free shots and tl' u tle l' ero walk n and w n s

<sup>3</sup> *San cha* = or Saturn was the name of the planet. Root of *co re* was on an elephant. *Pei ya* = the front of the lorry. *lar* = a rest a support.

\* If we said to possess the powers of a fool *Barakay* = wading off

*Agaban* = ag ma n front

<sup>3</sup>  $H_0 \approx 67 \text{ km s}^{-1} \text{ Mpc}^{-1}$ 

\* *B r* = a toy n child    *S r* = a toy arrow made of serpent a k l of red g r s    *H c h y* = I n ssed

*Udax* = an unit by or c 1 day

The dorsal fin of the bar was so hard that it almost as soft as boiled corn upon will it

<sup>1</sup> If renga n wo have a fo e g ro d (a) tre ted as a e b

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User11: complete)
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As *lyā* is from the root *l-y-l* vtl the also tend to s as t s then t<sub>1</sub> ultimate

<sup>1</sup>  $I$  is the name of a class, the root of  $rdr = 10$  and off (3) may also mean or otherwise.

born mother are you, a good for nothing was your father<sup>1</sup> In your childhood you got no butter to eat in your wrist there is no strength<sup>2</sup> Withstand my darts which were made by order of Rājā Pārmal, if from my darts you do escape, then you may go home and anew celebrate your birth<sup>3</sup>

Udal then brought his horse to a distance, and laying on Mother Earth the burden of his task (exclaimed),<sup>4</sup> (190) 'O Mighty God, Maniya Deo, O Honour of the Chandela Raja O Mother Bela, at my right hand be thou, the spouse of Prince Brahmayit'

He on the one side from his hand discharged the dart, and it lodged in his rival's chest<sup>5</sup> On the other side fell Ramā on the field, where the double blow had lighted<sup>6</sup> The enemy fled, a disordered rabble, none stopped to tie his loosened turban<sup>7</sup>

<sup>1</sup> *Wocāha* = *och/ā* low de p cable *boda* = low mean insignificant feeble

<sup>2</sup> *Kihūcha* = *pahūcha* *hi/ay* is the negative verb substantive

<sup>3</sup> The *chhathā* is the feast held on the 6th day after the birth of a child The meaning is that if Ramīpati does escape, he may consider that he has passed through death and been born again

<sup>4</sup> *Khabhar* burden What is meant is that he invoked Mother Earth It is noteworthy that the employment of *lha* as a meaningless prefix is common in the dialects of the wandering tribes often called 'Gipsies of India' See vol XI

<sup>5</sup> *Yo* = here opposed to *āna* there *Thathan* to beat, smite

<sup>6</sup> *D hēd* = double The blow was double as it was both natural and supernatural.

<sup>7</sup> *Ran ban* = confused, disordered

## KUNDRI OF HAMIRPUR

Kundri is spoken in the extreme north east of the Hamirpur district on the left bank of the river Ken by some 11 000 people. It is also spoken on the right bank of the same river in the Bhandi district. Immediately to its north lies the Tuhari of the southern bank of the Jumnā which is a mixture of Bagheli and Bundeli and which has been described under the head of Eastern Hindi (Vol VI pp 132 ff). Kundri is a similar mixture but it differs on the two sides of the Ken. On the right or east side like the other dialects used in Bhandi it is based on Bagheli and is mixed with Bundeli. An account of this form of Kundri will be found in Vol VI pp 132 ff. On the left or west bank of the Ken it is much more influenced by the Bundeli spoken in the rest of Hamirpur and is based on that dialect with a mixture of Bagheli. As a whole Kundri may be considered to be an extension of Bundeli towards the south up the lower course of the Ken.

The nature of this mixed dialect will be evident from the first few sentences of the Parable of the Prodigal Son given below. It will be seen that the verbs follow Bundeli in the formation and use of the past tense except in the case of *salāñ* where which is Bagheli. On the other hand the postpositions *meñ* in and *le* to are Bagheli and so is the form *me so* mine although the termination *o* is Bundeli. The general structure of the sentences is throughout pure Bundeli with the typical use of the agent case before the past tenses of transitive verbs which is unknown to Bagheli. The word *lamhā* for 'son' may be noted.



[ No 20 ]

## INDO-ARYAN FAMILY.

CENTRAL GROUP.

## WESTERN HINDI

BUNDÉLI (KUNDRI) DIALECT

(DISTRICT, HAMIRPUR)

ई मनई-को दू लामड़ा रहें । उह-माँ-से हलके ने वाप-से कहो ओ रे  
 वाप धन-माँ-से जो मारो हीसा होय सो मोहें दै राख । तव उह-ने उह का  
 अपनो धन वाँट दओ । बहुत दिन न भये कि हलके लामड़ा-ने बहुत जोर-कै  
 मुलक-माँ चला गओ । हुआ सुहदपन-में रह-के अपनो पैसा खो दओ ॥

## TRANSLITERATION AND TRANSLATION

I	manai	ke	dwi	lam'ra	rahaĩ	Uh	mā' se	hal'ke	ne	ba'p	se
One	man	of	two	sons	were	Them	in	from	the	younger	by
laho	'o	re	bap	dhān	mā' se	jo	maro	his	hoi	so	
it	was	said	'O	father,	wealth	in	from	what	my	share	may
mo'haĩ	dai	rakh'	Tib	uh	ne	uh	ka	ap'no	dhān	bāt	
to	me	give	away'	Then	him	by	him	to	his	own	wealth
dhō	Bahut	din	na	bhaye	ki	hal'ke	lam'ra	ne	bahut		
was	given	Many	days	not	were	that	the	younger	son	by	much
jo	hai	mulak	mā'	chali	gao	Huā	subad'pan	mē			
collected	having	a	(foreign)	country	in	went	away	There	licentiousness	in	
rah	ke	ap'no	paisa	kho	dhō						
remained	having	his	own	price	was	squandered					

### NIBHATTĀ OF JALAUN

Although the main language of Jalaun is good Bundeli in the east corner of that district on the south bank of the Jamna we find a dialect locally known as Nibhatta which is a continuation of the Tirhari of Hamirpur found along the banks of the same river. It is spoken by about 10 200 people.

Like Tirhari this riverain dialect is a mixture of Bagheh and Bundeli. Tirhari is certainly based on the former of these tongues but Nibhatta which being further west, is more in the Bundeli country might fairly be classed with either. A few lines of a version of the Parable of the Prodigal Son will be a sufficient example. Note how the language struggles between two idioms. There are Bagheh past tenses like *ka/ast* he said *dihis* he gave which require the subject in the nominative case and yet here it is (as in Bundeli) in the case of the Agent. Alongside of these Bagheh forms note the pure Bundeli *late* they were.

Nibhatta is the last of these broken dialects which we meet as we go west.

Besides this Bagheh infection traces are also to be seen of the Kanauri spoken in Oawnpore on the other side of the river. Such is *wa ne* by him.

[ No. 21.]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

## WESTERN HINDI.

BUNDELI (NIBHATTĀ) DIALECT.

(DISTRICT, JALAUN.)

किसी आदमी-के दो लड़का हते । उन-में-से छोटे-ने बापू-से कहसि  
 कि हे बापू धन-में-से जो मोर हिस्सा होय सो हमिन देओ । तब वा-ने  
 उन-को धन बाँट दिहस । बहुत दिन नहीं बीते कि छोटा लड़का सब  
 कुछ जमा कर-के दूर देस चला गहिस । वहाँ बदमाशी-में दिन खोइस अपना  
 धन उड़ा दिहिस ॥

## TRANSLITERATION AND TRANSLATION.

Kisī	ād'mī-kē	dō	laṛ'kā	hatē.	Un-mē-sē	chhōṭē-nē
<i>A-certain</i>	<i>man-of</i>	<i>two</i>	<i>sons</i>	<i>were.</i>	<i>Them-in-from</i>	<i>the-younger-by</i>
bāpū-sē	kahasi	ki,	'he	bāpū,	dhan-mē-sē	jō mōr hissā hōy
<i>.the-father-to</i>	<i>he-said</i>	<i>that,</i>	<i>'O</i>	<i>father,</i>	<i>wealth-in-from</i>	<i>what my share may-be</i>
sō hamin	dēo.	Tab	wā-nē	un-kō	dhan	bāṭ dihis.
<i>that to-me</i>	<i>give.'</i>	<i>Then</i>	<i>him-by</i>	<i>them-to</i>	<i>wealth</i>	<i>having-divided</i>
Bahut	din	nahī	bitē	ki	chhōṭā	laṛ'kā sab kuchh jamā
<i>Many</i>	<i>days</i>	<i>not</i>	<i>passed</i>	<i>that</i>	<i>the-younger</i>	<i>son all anything collected</i>
kar-kē	dūr	dēs	chalā-gahis.	Wahē	bad-māśī-mē	din khōis,
<i>made-having</i>	<i>a-far</i>	<i>country</i>	<i>went-away.</i>	<i>There</i>	<i>licentiousness-in</i>	<i>days he-lost,</i>
ap'nā	dhan	urā-dehis.				
<i>his-own</i>	<i>wealth</i>	<i>he-squandered.</i>				

## BHADAURI OR TŌWARGARHI

The head quarters of the Bhadawar Rajputs consist of the country on both sides of the river Chambal where it forms the northern boundary of the State of Gwalior. Here also in the Tōwargarh District of Gwalior are the head quarters of the Tomar Rajputs. The language spoken in this tract is known as Bhadauri or (in Tōwargarh) Tōwargarhi. Under whichever name it is known it is the same—viz. a form of Bundeli which is considerably mixed with the Braj Bhalha spoken in Agra. It varies slightly from place to place being naturally more and more infected with Braj as we go north.

The country in which Bhadauri is spoken may be described as follows. It is spoken over nearly the whole of the main portion of the Gwalior State. It thus extends over a much larger tract than the Bhadawar country proper. It runs down the centre of the State from the Chambal to the border of the old Guna Agency having Brij Bhakha and Harauti to its west and Pāwari Bundeli to its east. To the south it merges into Malwi. In Agra it is spoken in the south of the district in the tract bordering on the Chambal. In Mainpuri it has a few speakers in the Kharka tract on the banks of the Jamna to the south west of the District. In Etawah it is spoken in the tract between the Jamna and the Chambal and across the latter river. The number of speakers is roughly estimated as follows—

Gwalior	1 000 000
Agra	250 000
Mainpuri	8 000
Etawah	55 000
<b>TOTAL</b>	<b>1 313 000</b>

It will be sufficient to give specimens from Gwalior and Agra. The Bhadauri of the other two districts does not differ. It may be mentioned that Bhadauri is not spoken in Jalaun although the dialect was wrongly entered in the Rough List of Languages spoken in that district. The so called Bhadauri of Jalaun is ordinary Bundeli.

The following account of the dialect is based on the specimens.

The system of pronunciation fluctuates. *au* occurs as often as *o* and *ai* as *e*. In the same sentence we often find the same word spelt both ways e.g. *maio* and *mai au*. As in the Bundeli of Jalaun we meet curious changes of other vowels e.g. *bauhat* many, for *bahut* (of Jalaun *bulat*) *ielat* for *lahat* remaining *leh* for *kahi* having said.

In the case of consonants there is a strong tendency to contraction as in *jantu* knowing for *jan'tu*. This is specially noticeable in the case of the letter *r*. For instance—

Instead of	we have
<i>chakaran</i> servants	<i>chalann</i>
<i>par'des</i> a far country	<i>paddes</i>
<i>barisan</i> years	<i>bassan</i>
<i>smati</i> memory	<i>sutti</i>
<i>mar'nau</i> to strike	<i>mannau</i>
<i>mar'tu</i> striking	<i>matlu</i>
<i>kar'tu</i> doing	<i>latlu</i>

In the case of **nouns** strong forms usually end in *au* or *o* e.g. *salāu* help. The oblique form as usual ends in *e*. As elsewhere in Bundeli strong nouns of relationship and some others end in *a* which is not changed in the oblique singular or nominative plural. Thus we have—

Nom Sing	Obl Sing	Nom Plur	Obl Plur
<i>lar<sup>h</sup>la</i> a son	<i>lai la</i>	<i>lar<sup>h</sup>la</i>	<i>lar la n</i>
<i>glora</i> a house	<i>glora</i>	<i>glora</i>	<i>glora n</i>

In one instance the oblique form in *e* has a plural in *ẽ*. It is *lamaiẽ* (not *hamare*) *do bac<sup>h</sup>cha lai* we have two eubs.

The influence of Brj (or perhaps Kariyū) is noticeable in the optional employment of a weak termination *u* of nouns. Thus *joabu* an answer, *mattu* or *matta* striking *mattu* dying *lattu* doing *gintu* knowing.

There is the usual instrumental singular in *an* as in *bhullan* by hunger. The post position of the recursive dative is *lẽ* or *lõ*. In other respects the declension follows standard Bundeli due allowance being made for pronunciation.

In the **pronouns** the influence of Brj has brought into use the form *lõ* or *lau* for 'I' as well as *mẽ* or *mai*. So also besides the usual Bundeli forms (*tumao* and *tumao*), we have *tilai* meaning 'thy' or 'your'. Me is *moi* corresponding to standard Bundeli *moe*. As in Jalaun he' and she are *ba* obl *ba* or *bã* plural *be* obl *bin*. This is *ja ji* or *je*. *Apa je* is an oblique plural meaning 'own'.

The word for 'what' is the Brj *lala* obl *lale*.

In **verbs**, we have the Brj *lau* I am and (very common) *lo* was. The initial *h* of the auxiliary verb is often dropped so that we have forms like *lat ai* they eat, *lati au* you (fem) eat *na o* he was not, *rela e* they were living and *det ye* (for *det e*) they were giving.

There is an interesting survival of an old neuter form in *chalaũ* instead of *clalan* it was wished (by him) *re* he wished. In other respects the conjugation of the verb shows no divergences from standard Bundeli unless we consider as such *manamẽ* for *manamẽ* let us celebrate.

The only other point to note is that *ji* is often used for the conjunction 'that' after verbs of saying instead of *ki le* or *lai*.

[ No 22 ]

## INDO-ARYAN FAMILY.

CENTRAL GROUP.

## WESTERN HINDI

BUNDLI (BHADAURI)

(STATE, GWALIOR)

## SPECIMEN I.

काज आदमी-कें है लरका हे । लुहरे लरका-ने अपने बाप-सों कहौ  
 ददा हमारो हिंसा देउ । दोज लरकन-कों हिंसा कद-दशौ बा-के बाप-ने ।  
 फिर लुहरौ लरका अपने माल ले-गयो और पहेस चलो-गयो और अन्याउ-में  
 अपनी सिंग जमा बहाइ दर्ई । बा-के पास कछू न रहौ । बाँ बड़ौ अकाल  
 परौ और बड़ौ तंग-दुखी होन लगौ । ठाकुर-कें रहूआ रहन लगौ । बा-ने  
 सुअरा खेतन-में चराउन-कों भेजौ । तब बाँ-ने चाहौ कि पेट भरि लेउ भुस  
 खाइ-कें । काज आदमी-ने बा-कों सहारौ नई दशौ । बाँ-ने सोचौ और  
 कहौ, मेरे बाप-के हिंसाँ गले आदमी हैं, और सिव कछू खात-पिअत-हैं और  
 कोज सूधें अन्न नाहिं खात । हौ भूखन मलु हौ । हौ अपने बाप-के हिंसाँ  
 चलोँ और कहौ, हौ तिहारो और पनमेसुर-कौ बड़ौ पापी जनमो हौ । हौ  
 तिहारो लरका कहिबे जोगि नाहिं । मोइ अपने चाकर राखि लेउ । मझाँ-  
 सें चलि-कें व लरका अपने बाप-के हिंसाँ आइ-गयो । जब बाप-ने लरका  
 देखौ दूर-दूर-तें तब बाप भजौ, और लरका ले-कें छाती-सों लगाइ लयो और  
 पुचकारो । तब लरका-ने कहौ कका हौ तिहारो और पनमेसुर-कौ बड़ौ  
 पापी हौ और तिहारे चाल-चलन-कौ मो-में कोज बात नाई । हालई बाप-ने  
 अपने चाकन-सौ कहौ जा-कों घर-तें पोसाकें ल्याओ और हाथ-में मुदरिया  
 और पाँव-में जूती पहराओ । हम तुम सिवरे खाँय और खुसी मनामें । जा  
 लरका-कौ फिर-कें जनम भयो-है । और खोओ फिर-कें मिलौ-है । और  
 सिवन-ने घरकिन-ने बड़ौ खुसी मानी ॥

बा खन बा-कौ बड़ौ भैया हार-में हो । जब व अपने घर-के ठिगाँ  
 पोहँचि गयो तब अपने आदमी-सों बुलाइ-कें पूछी जि कहा चौहल-बौहल  
 हुइ-रहौ-है । बा-ने कहौ कि तिहारे कका और लुहरे भैया-ने आइ-गये-कौ  
 खुसी मानौ-है । काहे-तें बाप-ने फिर-कें जे लरका आँखिन देखौ । जा-पै

कछू दुखिआय-कों व अपने घर-में न गअौ । तव वाप-ने आइ-कों वा-कों समभाअौ । तव जेठे लरका-ने वाप-सौं ज्वावु दअौ । देखौ मुइत-तें तिहारी सेवा हौं कतु-हौं । और कव-हूँ तिहारी बात न डारी । तुम-ने छदाम की कौडीं खिलिवे-कों न दई और चली कहा है जा-सों हम अपयें सगकिन देते और खुसौ मनाउते । जा-ने यों-हीं धन सिगरी वरवाद कर-दअौ सो लरका तुम-कों प्यारी लगी वाइ लिवाइ लाये और सिवरी सिमार कौं भेपाचारी-कों जिमाअौ । वाप-नें जेठे लरका-सों कहौ हम तूं संग रहे-हैं । और जो कछू घर-में है धनु सो सिव तेरी है । और ज लोकचारज मेरी एसिय राइ चली आई-है ज तेरे लुहरे भैया-कौ फिरि-कों जनम भअौ है । खोअौ भअौ फिरि-कों आअौ-है । जाइ को जानु-छो कि आवेगो ॥

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[ No. 22.]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

## WESTERN HINDĪ.

BUNDELI (BHADAURI).

(STATE, GWALIOR.)

## SPECIMEN I.

## TRANSLITERATION AND TRANSLATION.

Kāu ād'mi-kē dwai lar'kā hē. Luh'rē lar'kā-nē ap'nē  
*A-certain man-of two sons were. The-younger son-by his-own*  
 bāp-sē kahī, 'dadā, hamarō hisā dēu.' Dōu lar'kan-kō hisā  
*father-to it-was-said, 'father, my share give.' Both the-sons-to shares*  
 kad-danu bā-kē bāp-nē. Phir luh'rau lar'kā ap'nō  
*having-made-were-given their father-by. Then the-younger son his-own*  
 māi lē-gaō, aur paddēs chalō-gaō, aur anyāu-mē ap'nī  
*property took, and foreign-country went-away, and bad-living-in his-own*  
 sig jamā bahāi-dai. Bā-kē pās kachhū na rahau. Bā  
*all property squandered. Him-of near anything not remained. There*  
 baṛan akāl parau, aur baṛau taṅg-dukhi hōn lagau. Thākur-kē  
*great famine fell, and very distressed to-be he-began. A-rich-man-to*  
 rahuā rahan lagau. Bā-nē suarā khētan-mē charāun-kō bhējau.  
*a-slave to-live he-began. Him-by sowing field-to to-graze he-was-sent.*  
 Tab bā-nē chāhau kī 'pēt bhari-jēū bhus khāi-kē.'  
*Then him-by it-was-desired that 'belly I-may-fill husks having-eaten.'*  
 Kāu ād'mi-nē bā-kē sahārau naī danu. Bā-nē sōchau aur  
*Any man-by him-to help not was-given. Him-by it-was-thought and*  
 kahu, 'mērē bāp-kē hīñ gallē ād'mī haī, aur sib kachhū  
*it-was-said, 'my father-of here many men are, and all something*  
 khāt piat-haī, aur kōū sūdhē ann nāhī khāt. Haū bhūkhan  
*eating drinking-are, and some moreover food not eat. I by-hunger*  
 mattu haū. Hō ap'nē bāp-kē hīñ ohalaū aur kahaū, "hō  
*perishing am. I my-own father-of here go and say, "I*  
 tihārō aur Pan'mēsur-kau baṛau pāpi jan'mō haū; hō tihārō lar'kā  
*of-thee and God-of great sinner born am; I thy son*  
 kahibē jōgi nāhī; mōi ap'nō chākar rākhi-lōu." Mahā-sē  
*to-be-called fit am-not; me thy-own servant keep."* Thence.  
 ohali-kē ba lar'kā ap'nō bāp-kē hīñ āi-gau. Jab bāp-nē  
*started-having that boy his-own father-of here arrived. When the-father-by*





khusi manaut Ja ne yō hī dhan sig'rau bar'bad  
*pleasure might have enjoyed Whom by thus even wealth all squandered*  
 kar daau so lar'la tum kō pyarau lagau, bai libai laye aur  
*has been made that son thee to beloved became him (you) brought and*  
 sab'ra simar lāñ bheprichari kañ jimaau' Bap nē  
*the entire collection for brotherhood for a feast has been made' The father by*  
 jethu lar'la sō kahu, 'ham tū sang rāhe haī, aur jo kachhu  
*the elder son to it was said 'I thee with living am, and whatever*  
 ghar mē hai dhanu so sab tarau hai, aur ja lok chraya merau  
*house in is wealth that all thine is, and this practice mine*  
 siya ruh chali ai hai j teri luh're bhaiya kau phir haī  
*(in) this kind of path going on is that thy younger brother of again*  
 janam bhaau hai, khaau bhaau, phir kē rau hai, jai ko jantu  
*birth become has, lost became, again come has, come along, who I know*  
 ho ki aage? '  
*was that he-would come?'*

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## SPECIMEN II.

कहूँ एक गौहदुआ और गौहदुनियाँ रहत-ए । एक दिना बिन दोउन-  
 को खूब पिआस लगी । तव गौहदुनियाँ-ने गौहदुआ-सों कही चलो हम तुम  
 पानी पिये । तुम कोऊ कहानी केह जान्त-हो के नाहीं । वहाँ एक चीते-  
 की भटार है । जो तुम कहानी कहि जान्त-हो तो चीते-की भटार-पै  
 पानी मिलेगौ । बौहत पिआस लग-रहो-है । बिन दोउन-ने हालई चल-  
 द्यौ और पानी-के ठौर पौहचे । तव गौहदुनियाँ बोली तुम कहानी जान्त-  
 हो कि नाहीं । और चीते-ने उन दोउन-को देखि लखौ । तव गौहदुआ-ने  
 कही कि मोहि देह-की सुत्ति कछू नाई रही । गौहदुनियाँ-ने कही कि तो  
 हिंआँ काहे-कोँ ठाढ़े-हो पानी पी-लेउ और अपने पुरखा काका-सों राम राम  
 करो । गौहदुआ पानी पिअन लग-गद्यौ । जब पानी पी-केँ सुत्तो हो-गद्यौ  
 तव कलानो कका राम राम । फिर गौहदुनियाँ-तें लौट-केँ कही कि तू-जँ  
 पानी पी-लै और तू-जँ राम राम कर-लै । पानी पी-केँ व-ज सुत्ती हो-गई ।  
 तव पुरखा-सों कही मेरे घर चली । हमारेँ दो वच्चा हैं । जे गौहदुआ कहत-  
 है वच्चा मेरे हैं । वे वच्चा हों कहति-हों कि मेरे हैं । सो तुम चली और  
 सुभाइ देउ । तव चीते-ने अपने मन-में जान-लई कि मेरी काम बन गद्यौ ।  
 चारों खाइ लैहों । मेरी काम बन-जैहै । वहाँ-से चले अपने ठौर-पै आये वे  
 सिगरे । तव गौहदुनियाँ गौहदुआ-सेँ बोली लरकान-कोँ काका-के ढिगाँ  
 लिबाय-लाउ । सो वे समझ-केँ तैसो कर-दें । गौहदुआ डरपन-के मारेँ  
 भीतर-से बाहर-कोँ भौह न दिखाओ । तव गौहदुनियाँ-ने कही कि वचन-  
 कोँ हों ल्याउति-हों । फिर व-ज भटार-में गुलि गई । चीतो अकेली बाहर  
 ठाढो रहि गद्यौ । गौहदुनियाँ-ने मसक-केँ उभक-केँ कही पुरखा हम दोऊ  
 जने आपुस-में राजी हुइ गये । एक बाने ले-लखौ । एक में-ने ले-लखौ ।  
 चीतो लौटो । अपनी भटार-कोँ चली गद्यौ । वे दोऊ अपने बच गये ।  
 चीते सों कहि सुनि-केँ पानी पी आये ॥

[ No 23 ]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

## WESTERN HINDI

BUNDELI (BHADAURI)

(STATE, GWALIOR.)

## SPECIMEN II

## TRANSLITERATION AND TRANSLATION.

Kāhū ek gaṛh'dunā rai gaṛh'dunāñ lebṛt c Ek dina bin  
*Certain one jackal and a she jackal living were One day those*  
 donn hō khub pīs lṛḡ Tāb gaṛh'dunīyā nē gaṛh'dua sō  
*two to very great thirst was felt Then the she jackal by the jackal to*  
 lāhū 'chālo hām tum panī pīc̥ tum lōu kahānū kēh  
*it was said 'come I (and) you water let drink you any story to tell*  
 jant ho kē nahī? Bāhā c̥ chūc̥ lī bhṛtū hāi Jo tum lāhūnū  
*now or not? There one leopard of den is If thou a story*  
 kahū jant hū tū chūc̥ kī bhṛtū pī panī mīlḡnū bāhāt  
*to tell dost I now then the leopard of den near water will be got very great*  
 pās lṛḡ rāhī hū Bin donn nē hīc̥ chāḥ dīrū rūr panī kē  
*this is being felt' Those two by it eroupon it was gone and water of*  
 thūr pāūc̥hē Tāb gaṛh'dunīyā boh tum kahūnū jant ho kī  
*place they arrived at Then the she jackal said you a story knowing are or*  
 nahī? Aur chūc̥ nē un donn lāū dēḥ lī lārū Tāb gaṛh'dunā nē  
*not? And the leopard by those two to it was seen Then the jackal by*  
 lāhū lī mōh dēḥ lī sūtī jāchhū nāī rāhī  
*it was said that my body of sense any not (has) remained'*  
 Gaṛh'dunīyā nē lāhū lī 'tau hī hāc̥ lāū thārḥ hū? Panī  
*The she jackal by it was said that 'you here why for standing are? Water*  
 pī kū aū ap'nē purī hā kāl sō rām rām lāto  
*drink and you own venerable uncle to Ram Ram(=obedience) do'*  
 Gaṛh'dū panī pīrū lṛḡ gārū Jāb panī pī kē sūtī  
*The jackal water to drink began When water having drink refreshed*  
 hū gārū tāb kīlāno 'lāhā rām rām' Phū gaṛh'dunīyā c̥  
*became then prosperity was wished uncle Ram Ram' Then the she jackal to*  
 hāt lē lāhū lī 'tu ū panī pī lā, rai tu ū  
*having returned it was said that 'you also water drink, and you also*  
 Rām Rām lā lū' Panī pī kāl hū sūtī hō gārū Tāb  
*obedience male' Water having-drink she also refreshed became Then*

pur kha so      kahi      mere      ghar'      chala      Hamarē      do      bachchā  
*the vene able one to   it was said   my   house to   come   Of is   two   young ones*  
 hañ      je      gauh'dua      kahat hai      bachcha      meri      hañ      bē      bachcha  
*are this    jactal    saying is   the young ones   mine are   those young ones*  
 hō      kah'ti ho      ki      meri      hañ      So      tum      chala      aur      sujhai deu  
*I saying are that   mine are   Therefore you   come and settle (the dispute)*  
 Tab      chite nē      ap'ne      man mē      jan lai      ki      merai      lam  
*Then the leopard by   his own   mind in   it was conjectured that   my   business*  
 ban gaau      charō      khañ      laihō      merai      lam      ban      jaihai      Bahā sē  
*is do e   all the four   I shall eat up   my   business   will be done   There from*  
 chalc      ap'ne      thaur      pai      rye      be      sig'it      Tab      gauh'duniyā  
*they started   their own   place to   came   those   all   Then   the she jackal*  
 gauh dua sē      bolī      lar      han      hañ      kaha      hē      dhigā      libay      lau      so      be  
*the jactal to   said   the young ones   uncle of   near   bring   so   le*  
 samajh      kē      taiso      kar      dē'      Gauh'dua      dar      pan      ke      maiē  
*understood having   like that   does   The jactal (by)   fear of   through*  
 bhitar se      bahar      kañ      mōh      na      dikhao      Tab      gauh'duniyā      ne      kahi  
*inside from   outside to   face   not   was allowed   Then   the she jactal by   it was said*  
 ki      bachchan      hō      hō      lyanti      hō'      Phir      ba      u      bhatar      mē      guli      gai  
*that   the young ones   I   fetching am'   Then   she   den in   disappeared*  
 Ohito      akela      bahar      tharho      iahi      gaau      Gauh'duniyā      ne      mach      kē      ujhak      kē  
*The leopard alone   outside   standing   remained   The she jactal by   peeped out having*  
 kahi      pur      kha      ham      dou      jane      apus      mē      iai  
*it was said   O vene able one   we   two individuals   between ourselves   reconciled*  
 hui      gaye      ei      ba      ne      le      la      u      ek      mai      ne      le      la      u      Ohito  
*became   one   by   was taken   one   we by   was taken   The leopard*  
 lauto      ap      ni      bhatai      lō      chalu      gaau      Be      dou      ap'ne      bach      gaye  
*returned and his own   den to   went away   Those   two   themselves   were saved*  
 Ohite      sō      kahi      suni      kē      pani      pi      aye  
*The leopard with   conversed having   water   having drunk   came*

## FREE TRANSLATION OF THE FOREGOING

Once upon a time there was a jackal and his mate. One day they felt thirsty and the she jackal said to the jackal, come let us drink water. Do you know any stories or not? There is a leopard's den and if you know any stories we will drink there. I am dying of thirst. So they went on to the watering place and when they got there the she jackal said do you know any stories or not? As she said thus the leopard caught sight of both of them. Then said the jackal 'I have forgotten everything.' Then said the she jackal 'why are you standing there? Take a drink and then make obeisance to our worthy uncle. So the jackal drank and when he was refreshed he

turned to the leopard and politely wished him good morning. Then he turned to the she jackal and said 'you too take a drink, and then do you too make obeisance to him'. As soon as she was refreshed she said to the leopard, 'worthy uncle, come to our house. We have two cubs. This jackal says they are his, and I say they are mine. So come along and settle the dispute'. The leopard said to himself, 'here are two and there are two cubs more. I shall eat them all up at once. This is just the thing that suits me'. So the three made off for the jackal's home. When they got there, the she jackal said to the jackal, 'go inside and drag them out before the worthy uncle'. The jackal understood what her device was and went in, but out of fear of the leopard did not come out again. Then said the she jackal, 'I'll go and bring the cubs myself,' and she also slipped inside, leaving the leopard standing alone by the entrance. When they were both safe at home, the she jackal peeped out of her hole and said, 'worthy uncle, we have made up our dispute. He has taken one and I have taken the other'. So the leopard could only go back to his own den, while the jackals were safe and sound, having successfully got their drink by engaging the leopard in talk.

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The following short folk tale is in the Bhadauri of the District of Agra. It is almost the same as that of Gwalior. The Braj termination *tu* is more common. Note the frequency with which contraction occurs. We have *pajja* for *par<sup>a</sup>ja* or *pi<sup>a</sup>ja*, subjects, *khachchu* for *kharch*, expenditure, *pattu* for *par<sup>a</sup>tu*, falling, and *jato* for *jat to*, was going. Note also the Braj *lā*, the termination of the accusative dative, and the Kanauji form *tho*, was.

[No 24]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

### WESTERN HINDI

BUNDELI (BHADAURI)

(DISTRICT, AGRA)

एक सूर्ज नारायण-कौ महतारी और घरवारी रहें । वे आधौ पज्जा और आधौ घर-कौ खच्चु देत-ये । सो बहू और महतारी-कौ खच्चु-तें पूरौ ना-ओ पत्तु और पज्जा-कौ खच्चु-तें पूरौ परी-जातो । तब सूर्ज नारायण-कौ घरवारी-ने सासु-सों कहौ कै तुम सूर्ज नारायण-पै जाऊ सो तुम सूर्ज नारायण अपने बेटा-तें कहौ इतनौ हम-कुं देऊ ता-सों हमारी उदर भरे । तब सूर्ज नारायण-ने अपनी महतारी-तें पूछौ कै तुम कैसे करि-कें खाति-औ । तब उन-ने कहौ कै सासु बहू-कौ चोरी और बहू सासु-कौ चोरी ऐसैं करि-कें खाति-ऐ । तब उन-कौ बहू चली गई सासु-के पीछें कौरे-सों जाइ ठाड़ी भई । महतारी डोटा बतराने फिर सुनि-कें चली-आई । बिन-ने घर आइ-कें लीपो पोतो रोटी बनाई । खूब भूक दोनों सासु बहू-ने एक ठौर बैठि-कें एक थार-में जेई रोटी खूब नीकी तरियाँ-तें । सूर्ज नारायण-कें खूब बर-कति भई ।

सूर्ज नारायण अपनी अस्त्री-पास आये सूर्ज नारायण चोरी चोरा काऊ पज्जा-ने जानी नाहीं । फिरी सूर्ज नारायण-कौ अस्त्री-कों अधानु रहि-गयो । तब उन-के पैदा भयो पुत्र नवें महीना । पज्जा-में चबाउ भयो । फिर सूर्ज नारायण अपने देस-कौ नीकी तरियाँ-सों आये । लाऊ लसकर लै कें आये । तब उन-कौ रथ गैल-में अटक गयो । तब हम-ने कहौ कै सूर्ज नारायण-कौ जाईदा पुत्र होयगौ तो बा-के छूएँ तें रथ चलि-होय । तब

हमारे तुमारे जानें तो सूर्ज नारायण-कौ नाहीं थो । सूर्ज नारायण अपने मन-में जानत-ए कै हमारौ बेटा-है । तब बेटा घर-तें आबौ । रथ पाँय-के अगूठा-तें छूड़ द्यौ । रथ चलि-उठौ । अपने घर-कौ चली-आबौ । तब अपने घर आइ पोहोचौ । खूब नौकौ तरियाँ-तें आनंद भबौ । खूब भजन भबौ ॥

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[ No 24 ]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

## WESTERN HINDI

BUNDELI (BHADAURI)

(DISTRICT, AGRA)

## TRANSLITERATION AND TRANSLATION.

Ek	Sury Narayanu ki	mah'tari	aur	ghar bari	rahē
One	Sury Narayan (the Sun God) of	mother	and	wife	were
Be	adhai	pajja	aur	adhai	ghar kau
They (he)	half	the subjects	and	half	house of
					expenditure
					giving was
So	bahu	aur	mah'tari kau	khachchu	det-ye
But	the daughter in law	and	the mother of	expenditure from	sufficiency
					not
o	pattu,	aur	pajja kau	khachchu	purau
was	falking,	and	subjects of	expenditure from	sufficiency
					fallen going was
Tab	Sury Narayanu ki	ghar bari ne	sasu sō	kahi	kai,
Then	the Sun God of	the wife by	mother in law to	it was said	that,
					'you
Sury Narayanu pai	jau	so	tum	Sury Narayanu	ap'ni
the Sun God to	go	then	you	the Sun God	your own
					son to
					say,
"it'na	ham hī	deu	ta sō	hamarau	udar
'so much	us to	give,	that from	on:	bellies
					may be filled'
					Then
Sury Narayanu ne	ap'ni	mah'tari tē	puchhi	kai	'tum
the Sun God by	his own	mother from	it was asked	that	'you
					how
					done
kē	khatī au ?	Tab	un no	lāhi	kai
having	eating at e ?	Then	her by	it was said	that,
					'the mother in law
bahu li	chori	aur	bahu	sasu ki	chori,
the daughter in law of	theft	and	the daughter in law	the mother in law of	theft,
aisē	kari kē	khatī āi'	Tab	uni ki	urhu
so	done having	eating we at e'	Then	lei	daughter in law
					went away
Sasu ki	pichhē	kanre saū	jai	thai bhari	Mah'tari
The mother in law of	behind	a corner by	going	standing	became
					The-mother
dhotā	bat'rauc	Phuri	sunī kē	chahi ai	Bin ne
the son	talked together	Then	heard having	she came away	Them by
					house
ai kē	lipo poto,	toti	banai	Khuhu	jhalh
come having	plastering etcetera was done,	bread	was prepared	Very	shining
donō	sasu	bahu ne	ek	thaur	baithi kē
both	the mother in law	the daughter in law by	one	place in	sat having

ek thar inē jēi 1oti khubu niki tarrā t̃c Surj Naraynu h̃c  
 one dish in was eaten the bread very good way in The Sun God to  
 khubu bari lāti bhāi  
 much blessing became

Surj Narayanu q̃n asti pas aṇc Surj Narayan choi cl orā  
 The Sun God his own wife of near came The Sun God secretly  
 han pajja nē jan nahī Phni Surj Naraynu hi asti lō adhanu  
 any subject b/ it was known not Then the Sun God of wife to pregnancy  
 1ari giro Trb un lē paida bhari puṭi nahī mārha Prjja  
 occurred Then lei of born became son (in) month month The subjects  
 m̃c chrahan h̃rhu Phni Surj Narayanu q̃n d̃c h̃ad m̃l  
 among scandal occurred Then the Sun God his own country to good  
 tarrā t̃c aṇc Jan las̃ r̃i r̃i l̃c aṇc Trb un h̃rhu r̃i  
 way in came Banner army taken having he came Then his chariot  
 gūl m̃c tal r̃i Trb h̃rhu kahi l̃ r̃i Surj Narayanu h̃rhu  
 way in steel went Then us b/ it was said that the Sun God of  
 jaida puṭi h̃rhu g̃u tau ha l̃c chhīrā t̃c r̃i h̃rhu chhīr h̃rhu  
 begotten son he will be then his touching b/ the chariot will go  
 Fah h̃rhu t̃c t̃c Jan to Surj Narayanu h̃rhu m̃l tho  
 Then our you in I knowledge to be sure the Sun God of not he was  
 Surj Narayanu q̃n m̃c m̃c m̃c m̃c l̃ r̃i h̃rhu h̃rhu h̃rhu  
 The Sun God his own mind in I knowing was that my son he is  
 Trb h̃rhu ghā t̃c un r̃i h̃rhu p̃y k̃ t̃c ghā t̃c chhīr h̃rhu  
 Then the son I know from came the chariot fool of finger with was touched  
 Rathu chhīr h̃rhu Ap̃nē ghā l̃c chhīr h̃rhu Trb r̃i  
 The chariot began to move His own house to he came away Then his own  
 ghā ñ pohōchru Khubu m̃l 1ari t̃c m̃c h̃rhu Khubu  
 house he arrived Very good way in rejoicings took place Well  
 bhajanu bhari  
 hymn singing took place

## FREE TRANSLATION OF THE FOREGOING

Suraj Narayan the Sun God had a mother and a wife. He used to give half his money to his subjects and half for his household expenditure. What he gave was not enough for the expenses of his mother and his daughter-in-law, but was enough for the expenses of his subjects. So the wife said to the mother, go to your son, the Sun God and say, give us enough to fill our bellies. Then the Sun God asked his mother, how do you get? She replied, the mother-in-law has to steal from the daughter-in-law, and the daughter-in-law has to steal from the mother-in-law. That is the way we eat. The wife had followed her mother-in-law, and stood in a corner behind her while

she and her son tilled together. When she had heard what they said she went away. Then the two went home. They plastered the fireplace in order to cook, baked some bread and to their hearts content sat together and ate bread out of the same dish till they were satisfied. Then they blessed the Sun God.<sup>1</sup>

The Sun God visited his wife. He did it quite secretly. None of his subjects knew about it. Then his wife became pregnant and in the ninth month a son was born. There was a scandal about this amongst his subjects. Then the Sun God came home with great pomp. He came with a fully equipped army. His chariot stuck in the way. Then we all said: if this son has been begotten by the Sun God, the chariot will move when he touches it. In your and my opinion he was not the Sun God's child. But the Sun God knew in his heart that the boy was his son. The son came out of the house. He touched the chariot with his toe and it began to move. Then the Sun God arrived at his own house. Great rejoicings took place and loudly were hymns sung.

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Apparently the deity had increased the household allowance but the story does not say so in so many words.

## THE BROKEN DIALECTS OF THE SOUTH

We have seen that Standard Bundeli is spoken in the districts of Saugor and Damoh of the Central Provinces, which lie on the Vindhyan table land. South of them lies the Narbada Valley with its offshoots, including the districts of Mandla, Jabalpur, Narsinghpur, Hoshangabad and a part of Nimar. Mandla speaks Eastern Hindi, and so does Jabalpur although the language of the latter district gradually merges into Bundeli as we go westwards. Narsinghpur and the greater part of Hoshangabad speak standard Bundeli but the rest of Hoshangabad speaks Malvi and the part of Nimar, Nimadi. South of the Narbada Valley lies the Satpura table land including the districts (going from east to west) of Balaghat, Seoni, Chhindwara and Betul. Balaghat speaks, in the main, a form of Marathi and a number of broken dialects described under the head of Eastern Hindi (Vol VI, pp 174 ff) which are mixtures of Bagheli and the former language. The members of the Lodhi tribe in that district, however, speak a mixture of Bundeli and Marathi which is dealt with here. Seoni, like Narsinghpur to its north-west speaks standard Bundeli. Chhindwara, which is linguistically separated from the Bundeli of Hoshangabad by the Satpura range in which the languages are Gondvi and Kurku, has a broken form of Bundeli in the centre of the district and Marathi in the south. There is no one standard dialect for the whole of central Chhindwara, each tribe seems to have a slightly varying form of speech, but they all closely resemble each other. Besides possessing a few local peculiarities, the Bundeli patois of Chhindwara is mainly remarkable for the large quantity of Hindostani words and idioms with which it is interlarded. West of Chhindwara lies Betul of which the main dialects are a corrupt Malvi and Marathi.

South of the Satpura table land lies the great Nagpur plain of which the language is Marathi. In the district of Nagpur however, a number of tribes scattered over the whole area use a language which is locally known as 'Hindi'. An examination of the specimens which I have received shows that it is a broken mixture of Bundeli and Marathi.

Finally, some members of the Koshti tribe in Chhindwara, Chanda, Bhandara, and Berar and of the Kumbhar tribe in Chhindwara and Buldana, speak a dialect very similar to Nagpur 'Hindi'.

We thus get the following list of broken dialects of the south —

Lodhi (Balaghat)		18,600
Chhindwara Bundeli	145 500	
"    Koshti	3 242	
Kumbhari	4 400	
	<hr/>	153,142
Hindi of Nagpur		105 900
Other Koshti Dialects of the Central Provinces		8 800
Koshti of Berar		2,650
Kumbhari of Buldana		480
	<hr/>	
	TOTAL	<u>289 572</u>

### THE BROKEN DIALECT OF THE BALAGHAT LÖDHIS

I have said above that Seoni is the south eastern limit of Bundeli. This must be taken with the reservation that a broken patois of Bundeli is found in Balaghat a district still further to the south east.

In Balaghat there are three broken dialects spoken by cultivators who have immigrated into the district during the past few decades. These are Marari Pöwari and Lodhi. The first two have already been dealt with under the head of Eastern Hindi (Vol VI pp 14 ff). The Lodhi dialect is spoken by about 18 600 people of that caste scattered over the west and centre of the district who have come originally from the country to the north. They speak a broken jargon which is a mixture of Hindostani, Dakhini, Hindostani, Marathi, Bagheli and Bundeli. Judging from the specimens which I have seen, Lodhi is mainly based on the last mentioned dialect. I therefore class it here.

It would be a waste of time and paper to give complete specimens of this mixed jargon. The first few lines of the Parable of the Prodigal Son will suffice. We have fragments of all the dialects mentioned above in this short passage. For instance *the* and *mere* are Hindostani; *meise lo* is Dakhini; *ap'le* own is Marathi; *o* that is Bagheli; and *chuko paryo gayo* are Bundeli.

[ No 25 ]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

## WESTERN HINDI

BUNDLI (LODHI BROKEN DIALECT)

(DISTRICT, BALAGHAT)

एक आदमी ख दो लडका थे । ओमें-से छोटा-ने बाप-से कहा हे  
 बाप सम्पतमें जो मेरा हिस्सा हो सो मेरे को दे-देव । तब ओ-ने अपली  
 सम्पत बाँट दीन्ही । भवत दीन नही बीते छोटा लडका सब एकट्ठा कर-ख  
 दूर देस चलि गयो और बाहाँ लुचपन माँ दीन गुमाते हुए अपली सम्पत  
 उडाय दीन्ही । जब वह सब उडाय चुको तब वो देस-में बड़ी अड्डाल पड्यो  
 और ओ देस माँ जा कु कङ्काल भय गयो ॥

## TRANSLITERATION AND TRANSLATION

Ek	rd'mu l ha	do	lar l r	the	Ō m̃ se	chhotā ne
One	man of	two	sons	were	Them in from	the younger by
baṡ se	kṛha	he	baṡ	sampat m̃	jo m̃aṛ	hṛsa ho
the father to	it was said	'O	father	property in	what	my share may be
so	m̃aṛ ho	dē dē'	Trb	o ne	ṛph	sampat bāt dīnh
that	me to	give away'	Then	him by	his own	fortune was divided
Bhṛat	dīn	nāhī	bīte	chhotā	lai'la	ṛb ekutthā lai lhu
Many	days	not	passed	the younger	son	all together made having
dūr	dēs	chṛh gṛyo,	ṛu	wahī,	luṡh'pan m̃	dīn gumatē hue
distant	country(-to)	went away,	and	there	notions living in	days wasting
ṛph	sampat	uay dīnh	Jab	ṛh	sab	uay chuho,
his own	fortune	was wasted away	When	he	all	spending finished then
ho	dēs m̃	baro	ṛkal	ṛayo	aur	o dēs m̃ ṛ-hu kangal
that	country in	great	famine	fell	and that	country in going indigent
bhṛy	gayo					
he	became					

## DIALECTS OF CENTRAL CHHINDWARA

To the west of Seoni lies Chhindwara. This District consists of two portions, a northern and a southern. The northern, or Balaghat tract (distinct from the Balaghat district), consists of the hill country above the slopes of the Satpura Mountains and the southern or Zerghat of the tract of lowland beneath them. The language of the Zerghat is Marathi. The Balaghat is a series of high table lands rising as we go north to the Mahadeo Hills. The languages spoken in these Hills do not concern us at present. They are spoken by Gonds and Kurkus. Between them and the Zerghat, i.e. in the central part of the district the language is a corrupt Bundeli.

At least eight different dialects called respectively Bagheli, Bundeli, Kumbhari, Gaoli, Raghobansi, Kirari, Koshti, and Powari were originally returned as spoken in Central Chhindwara. A reference to the specimens of what is called 'Bagheli' shows that it is not Bagheli at all and that it scarcely differs from what is reported as Bundeli. There are only a few very minor variations. As for Kumbhari the Kumbhars or Potters of Chhindwara are bilingual,—at least some of the specimens of their language are in the ordinary Bundeli of the district and others are in Marathi. Another explanation may be that some of them speak one language and some the other. For want of better information, I have classed the Kumbhari spoken in Chhindwara under Bundeli. At the same time, a very similar form of Kumbhari also based on Bundeli is spoken in Buldana in Berar and hence the Kumbhari dialects as a whole are considered together at the end of this group.

From the account originally given of Gaoli, Raghobansi and Kirari, it was at the time concluded that they were most probably forms of Malwa. An examination of the specimens since obtained will show that they are all merely impure Bundeli. Again, the 3242 speakers of the Koshti dialects which are popularly believed to be a form of Marathi, turn out to be speakers of mongrel mixtures of that language with Bundeli, the latter being the basis. Finally, 3000 Powars were originally reported as speaking a special dialect in Chhindwara. Further enquiry shows that they have no special dialect, but that they speak the ordinary Bundeli of the District.

We thus get the following figures for the Bundeli spoken in Chhindwara —

Ordinary Bundeli of the District, viz —		
Bagnelt (so called)	35 000	
Bundeli	23 500	
Powari	3 000	
	—	121 500
Gaoli	} say	21 000
Raghobansi		
Kirari		
Koshti		
Kumbhari		4 400
		—
		153 142
	TOTAL	

The last five will be dealt with subsequently. I now proceed to consider the first three together as being really one dialect. It is spoken by 121 500 people.

The dialect spoken in central Ohhindwara varies from place to place and according to the castes of the people who use it. Besides having peculiarities of its own, the dialect is everywhere freely mixed with ordinary Hindostani. This is no doubt due to the fact that a large portion of the Aryan population claims to have come from Northern India. The mixture is a purely mechanical one. In one sentence we will find a Hindostani expression, and, in the next, the same idea expressed by a Bundeli one. For instance the agent case of the third personal pronoun is sometimes the Hindostani *us ne*, and sometimes the local Bundeli *o ne* or *wo ne*. On the other hand, we find the suffix *lo* sometimes used, as in Hindostani, for the accusative dative (as in *rahan lo chalo gao* he went to live), and sometimes, as in Bundeli for the genitive (as in *teio au Bhag'wan lo lasun wai*, a sinnee of (i.e. before) thee and God). In the specimen which follows there are numerous instances of nouns declined after the Hindostani method, and further attention will not be drawn to them.

The following peculiarities which are not due to Hindostani occur in the various Ohhindwara dialects. They have been collected from a number of different sources and most (but not all) of them will be found in the specimen given below.

**Nouns**—For the sign of the accusative dative (besides the Hindostani *lo*) *lahũ*, corresponding to the pure Bundeli *lah*, occurs, thus *me lahũ*, to me. We also find *lha* and *lke*. For the oblique instrumental both *se* and *sa* occur.

In the **pronouns**, the oblique forms of *maĩ*, I, *taĩ*, thou, and *jo*, this or who, are *me* (not *mo*), *te* (not *to*), and *je* (not *ja*) respectively. Thus, *me lahũ*, to me, *je lahũ*, accusative, which.

The pronoun of the third person is *o* or *wo* (not *do*), and its oblique form (besides the Hindostani *ono*) is not *ba* but *o*, *wo*, or *uwo*. The last form is common amongst Kurmis.

All these pronouns form a dative in *ke*, thus *meke*, to me, *teke*, to thee, *jeke*, to whom, to this, *oke*, to him, to that. Sometimes the final vowel is nasalised, as in *mehẽ*. This form corresponds to the Bundeli *moe*, etc.

In **verbs**, the past tense of the verb substantive is usually *hato*, but we also have *hatho* (especially among Kurmis) (compare Dakkhini Hindostani *atha*) and *tho* (a Bundeli or Kanaui corruption of the Hindostani *tha*). We may note the usual Bundeli fondness for contractions, as in *lahũ*, for *lah'kahũ*, I will say. The past tense of *den*, to give, is *dao* or *deo*. So *len*, to take.

We may also note that the word for '(he or she) said' is *laho*, not the feminine *lahi*, as in standard Bundeli.

In other respects these dialects closely follow ordinary Bundeli.

The following extract from a version of the Parable of the Prodigal Son will illustrate most of these peculiarities. I am indebted for it to Mr. L. N. Chowdhri. It is in the dialect used by women, and is an excellent example of the general language of the whole of central Ohhindwara.



[ No. 26 ]

## INDO-ARYAN FAMILY.

CENTRAL GROUP.

## WESTERN HINDI

BUNDÉLĪ (MIXED DIALECT)

(DISTRICT, CHHĪNDWĀRA)

(Assistant Surgeon L. N. Choudhary, 1899)

एक आदमी-के दो बेटे होते । उन-में-से छोटे-ने अपने बाप-से कहा दादा मेरो हिस्सा-को माल मे-खूँ दे-दो । इस-पर उस-ने अपनी घर जिन्दगी बाँट द्यो । मुत्के दिन बीतन न पाये कि छोटे बेटा सबरो माल-टाल इकठो कर-के दूर-के मुल्क-में चलो गयो । और ओ-ने अपनी पूँजी वद-माँसी-में खरच कर-डारो । और जब ओ-ने सब खरच कर-डारो तब वो मुल्क-में एक बड़ो भारी काल पड़ो और ओ-खूँ तगी होन लगी । और वह उस मुल्क-के एक भले आदमी-के जोरे रहन-को चलो-गयो । इस आदमी-ने ओ-खूँ अपने खेतों-में सुवरो-के चराउन-के लाने भेजो । वह खुसी-से अपनी पेट फल फूल-से भरत-यो जे-खूँ सुवर खात-थे और कोई आदमी ओ-खूँ कछु नहीं देत-थे । जब वह आप-ई आयो तब ओ-ने यह कहा । मेरे बाप-के कितने तन्खाहदार नौकरो-को पूरी पूरी राटी खान-को और टेन-को मिलत-है और मैं भूखों मरत-हूँ । मैं अब उठ-के अपने दादा-के जोरे जाहूँ और ओ-से यह कहूँ कि दादा मैं तेरो और भगवान-को कसूरवार हूँ और मैं तेरो बेटा कहन-को लायक नई हूँ । मे-खूँ अपनी एक तन्खाहदार नौकर कर-के राख-ले ॥

## TRANSLITERATION AND TRANSLATION.

Ek	ad'mi	ke	do	bete	hote	Un	mē	se	chhote	ne	ap'ni			
One	man	of	two	sons	were	Them	in	from	the	younger	by	his	own	
bap	se	laho		'dada,	mero	hissa	ko	mal	me	khū	de	do'		
father	to	it	was	said,	'father,	my	share	of	the	property	me	to	give	up'
Is	pai	us	ne	ap'mi	ghar	jind'gi	bāt	dao	Mut'he					
Here	upon	him	by	his	own	live-li-hood	having	divided	was	given	Many			
din	bit'n	na	paye,	ki	chhoti	beti	sab'io	mal	tal					
days	to	pass	not	were	allowed	that	by	the	younger	son	all	property		

ik'tho kai ke dui ke mulak mē chalo gao rui o ne ap'ni  
*together made having distant country into it was gone away and him by his own*  
 pūji badmāsi mē kharach kai daro Aui jab o ne sab  
*fortune wickedness in expenditure was made And when him by all*  
 kharach kai daro tab wo mulak mē ek baro bhari kal paro  
*expenditure was made then that country in one very heavy famine fell*  
 aui o khū tangi hon lagi Aui wah us mulak ke ek bhale  
*and him to poverty to be began And he that country of one well to do*  
 ad'mi ke joie rahan ko chalo gro Is ad'mi ne o khū ap'ne  
*man of near live to went away This man by him to his own*  
 khetō mē suwaiō ke chaaun ke lane bhejo Wah khusi se  
*fields in swine feeding of for it was sent He pleasure with*  
 ap'no pet phal phul se bharat tho je khū suwai khat the  
*his own belly fruits flowers with filling was which swine eating were*  
 aur koi ad'mi o khū kachhū nahī det the Jab wah ap i  
*and any men him to anything not giving were When he himself to*  
 ao tab o ne yah labo mere bap ke kit'ne tankah dar  
*came then him by this was said my father of how many lived*  
 nōl'io ko puri puri roti khan ko aui den ko milat hai aui māī  
*servants to full full bread eating for and giving for being got is and I*  
 bhukhō marat hū Maī ab uth ke ap'ne dadā ke joie  
*from hunger dying am I now arisen leaving my own father of near*  
 jahū rui o se yah kahū ki dada māī tero aui Bhag'wan ko  
*will go and him to this will say that father I of thee and God of*  
 kasuwar hū aui māī tero beta kahan ke layak naī hū Me khū  
*sunner am and I thy son calling of worthy not am Me*  
 ap no ek tankah dar nōkar kar ke ivalh le  
*my own one lived servant making keep*

### GĀOLĪ, RĀGHŌBANSĪ, AND KIRĀRĪ.

These are the dialects of the castes implied by their names. They are all reported from Ohhindwara.

The number of speakers is estimated as follows :—

Gaoli . . . . .	16,093
Raghobansi . . . . .	3,114
Kirari . . . . .	4,750
	<hr/>
TOTAL, SAY . . . . .	24,000

The dialects spoken by them were originally classed in the Rough List of Languages spoken in Ohhindwara District, as forms of Mālwi. As a matter of fact, they in no way differ from the ordinary broken Bundeli of the district. This will be amply shown by a few lines of the version of the Parable in each. Of the three Rāghōbansī borrows most freely from Hindōstānī.

[ No 27 ]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

## WESTERN HINDĪ

BUNDELI (GAOLI)

(DISTRICT, OHHINDWARA )

कोई आदमी को दो छोकरे हथे । वो-में से नान्हे छोकरा-ने बाप-से  
 कहो कि दादा मेरो हिस्सा कर-दे । तो ओ-के दादा-ने हिस्सा बाटा कर दयो ।  
 सुतके दिन नहीं भये-हथे के नान्हे छोकरा ने अपनो सब धन ले-के दूर  
 मुलख-खे चलो गयो ॥

## TRANSLITERATION AND TRANSLATION.

Koi	ad'mi ko	do	chhok're	hathe	Wo me se	nanhe
<i>A certain</i>	<i>man to</i>	<i>two</i>	<i>sons</i>	<i>were</i>	<i>Them in from</i>	<i>the younger</i>
chhok'ra ne	baap se	kaho	hi,	'dada	mero	hisa kar de'
<i>son by</i>	<i>the father to</i>	<i>it was said</i>	<i>that,</i>	<i>'father,</i>	<i>my</i>	<i>share make'</i>
To o ko	dada ne	hisa	bata	kar do	Mut'ko	din nahĩ
<i>Then him of</i>	<i>the father by</i>	<i>share</i>	<i>divided</i>	<i>was made</i>	<i>Many</i>	<i>days not</i>
bhaye hathe ko	nanhe	chhok'ra ne	ap'no	sab	dhan	le ko
<i>become-were</i>	<i>that</i>	<i>the younger</i>	<i>son by</i>	<i>his own</i>	<i>all</i>	<i>wealth taken having</i>
dur	mulakh khe	chalo gao				
<i>a far</i>	<i>country to</i>	<i>it was gone away</i>				

In the above the only point to be noticed is the way in which the case of the agent in *ne* is used for the subject of an intransitive verb in a past tense,—*chhok'ra ne chalo gao*, it was gone by the son, the verb being used impersonally, as in the Sanskrit *putrena gataṃ*

[ No. 28.]

## INDO-ARYAN FAMILY. . . . . CENTRAL GROUP.

## WESTERN HINDI.

BUNDELĪ (RĀGHOBANSĪ).

(DISTRICT, CHHINDWARA.)

कोई आदमी-के दो लड़के थे । वो-में-से छोटे-ने अपने दादा-से कहा  
 के दादा धन-में-से जो मेरो हिस्सा बैठे सो मेहे देव । तब उन-के बाप-ने  
 अपना सब धन बाट द्यो । वहीत दिन नहीं बीते कि छोटे लड़के-ने  
 अपनी सब धन जमा कर-के दूर देस-को निकल-गयो ॥

## TRANSLITERATION AND TRANSLATION.

Kōi	ād'mī-kē	dō	laṛ'kē	thē.	Wō-mē-sē	chhōṭē-nē
<i>A-certain</i>	<i>man-of</i>	<i>two</i>	<i>sons</i>	<i>were.</i>	<i>Them-in-from</i>	<i>the-younger-by</i>
ap'nē	dādā-sō	kahā	kē,	'dādā,	dhan-mē-sē	jō mērō hissā
<i>his-own</i>	<i>father-to</i>	<i>it-was-said</i>	<i>that,</i>	<i>'father,</i>	<i>wealth-in-from</i>	<i>what my share</i>
	baithē	sō	mēhē	dēw.'	Tab	un-kē bāp-nē
<i>may-sit</i>	<i>(i.e. may-be-calculated)</i>	<i>that</i>	<i>to-me</i>	<i>give.'</i>	<i>Then</i>	<i>them-of the-father-by</i>
ap'nā	sab	dhan	bāt	daō.	Bahōt	din nahī bitē
<i>his-own</i>	<i>all</i>	<i>wealth</i>	<i>having-divided</i>	<i>was-given.</i>	<i>Many</i>	<i>days not passed</i>
ki	chhōṭē	laṛ'kē-nē	ap'nō	sab	dhan	jamā kar-kē dūr
<i>that</i>	<i>the-younger</i>	<i>son-by</i>	<i>his-own</i>	<i>all</i>	<i>wealth</i>	<i>collected made-having a-far</i>
dēs-kō	nikal-gaō.					
<i>country-to</i>	<i>it-was-gone-out.</i>					

Here again we have an intransitive verb used impersonally with the subject in the case of the agent.

[ No 29 ]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

## WESTERN HINDI

BUNDLI (KIBARI)

(DISTRICT CHITTDWARA)

कोई आदमी-के दो छोकरा हते । वो में-से नाने छोकरा ने अपने  
 बाप-से कछो दादा धन-को जो हिस्सा मेरा है सो मेहे दे-दे । तो ओ-की  
 दादा-ने हिस्सा बाँटा कर-दौ । सुतके दिन नही भये-हते के छोटे छोकरा-ने  
 अपने हिस्सा-को सवरो धन जमा कर-के दूर देस-को चलो गयो ॥

## TRANSLITERATION AND TRANSLATION

Koi	ad'mi ke	do	chhok'ra	hate	Wo mē se	nāne
<i>A certain</i>	<i>man of</i>	<i>two</i>	<i>sons</i>	<i>were</i>	<i>Them in from</i>	<i>the younger</i>
chhok'ra-ne	ap'ne	ba'p se	laho	'dada	dhan ko	jo hissa mila
<i>son by</i>	<i>his own</i>	<i>father to</i>	<i>it was said</i>	<i>'father,</i>	<i>wealth of</i>	<i>what share mine</i>
hu so	meh de de		To	o ke	dada ne	hissā bāṭa
<i>is that</i>	<i>to me</i>	<i>give away</i>	<i>Then</i>	<i>him of</i>	<i>the father by</i>	<i>the share divided</i>
kai dū	Man'ke	din nahī	bhaye	hate	ke	chhotē chhok'ra ne
<i>was made</i>	<i>Many</i>	<i>days not</i>	<i>become were</i>	<i>that</i>	<i>the younger</i>	<i>son by</i>
ap'ne	hissā ko	sab'ho	dhan	jamā	lū lē	dū des ko
<i>his own</i>	<i>share of</i>	<i>all</i>	<i>wealth</i>	<i>collected</i>	<i>made having</i>	<i>a far</i>
	chalo gyo					<i>country to</i>
<i>it was gone away</i>						

Here again we have the same idiom with an intransitive verb

### ‘HINDĪ’ OF NAGPUR.

From the district of Nagpur, which lies immediately to the south of Ohhindwara, and of which the main Aryan language is Marāṭhī, 105,900 people were returned as speaking ‘Hindi.’ These people are not confined to any particular locality but are scattered all over the district. They, or their ancestors, hailed originally from the north. This ‘Hindi’ was provisionally classed as a form of Mālwi. On further enquiry it appears that it is not a sufficiently distinct speech to be called a dialect in its proper sense. The specimens show that it is a broken form of Bundēli, like that of Ohhindwara, but, with a greater admixture of Marāṭhī. Indeed, owing to the influence of the schools of the district, which are, as a rule, Marāṭhī, that language is every day acquiring more and more influence, and will some day, no doubt, supersede the Bundēli element altogether.

The following specimen, consisting of a few lines of the Parable of the Prodigal Son, will illustrate the above remarks.

[ No. 30.]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

## WESTERN HINDI.

BUNDELI ('HINDI' OF NAGPUR).

(DISTRICT, NAGPUR.)

एक आदमी-खे दो पोछा हते । ओ-में-को नन्हो लरका बाप-खे किहे  
दादा मोरे हिस्सा-को माल मो-खे दे-दे । फेर ओ-ने अपनी जिनगी-की दोई  
पोछन-खे बाठनी कर-दई । अगे थोड़ेच दिन-में नन्हे पोछा-ने अपनी सब  
धन सावडी । फेर ऊ दूसरे मुलक-में फिरन-खे गयो । वहाँ अपनी सब पैसा  
ओ-ने चहुल-बाजी-में उड़ा-दओ ॥

## TRANSLITERATION AND TRANSLATION.

Ek ād'mi-khō	dō	pōryā	hatē.	Ō-mē-kō	nanhō	lar'kā
One	man-of	two	sons	were.	Them-in-of	the-younger
bāp-khō	kihē,	'dādā,	mōrē	hissā-kō	māl	mō-khē
the-father-to	it-was-said,	'father,	my	share-of	property	me-to
Phēr	ō-nē	ap'ni	jīn'gi-kī	dōi	pōryan-khē	bāṭ'ni
Then	him-by	his-own	property-of	both	sons-for	share
thōr'ēch	din-mē	nanhē	pōryā-nē	ap'ni	sab	dhan
a-few	days-in	the-younger	son-by	his-own	all	fortune
Phēr	ū	dūs'rē	mulak-mē	phiran-khō	gaō.	Wahē
Then	he	another	country-into	wander-to	went.	There
ō-nē	chahul-bāji-mē	urā-daō.				
him-by	profligacy-in	was-wasted.				



## THE KOSHṬĪ DIALECTS

The Koshtis or silk weavers of the Central Provinces numbered 137 891 in the Census of 1891. Of these some 12 000 were returned for this Survey as speaking special dialects. They were distributed as follows —

Chhindwara—	
Marathi Koshti	2 638
Hindi Koshti	604
	<hr/>
	3 242
Chandri	8 000
Bhandara	800
	<hr/>
TOTAL	12 042
	<hr/>

The rest of the Koshtis were reported to speak ordinary Marathi. With the exception of 604 in Chhindwara all these 12 042 were said to speak a special dialect of that language. To them may be added 2 650 Koshtis of Berar making a total of 14 692 who will be dealt with later on together with Kumbhari.

An examination of the specimens received from these localities shows that there is really no such thing as a special Koshti dialect. What is meant is that these Koshtis speak a corrupt mixture of Bundeli, Chhattisgarhi and Marathi of which the relative proportions of the constituents vary according to locality.

We have seen that the district of Chhindwara falls into two main tracts the *Balaghat* or Upland in the north of which the language is corrupt Bundeli and the *Zeiglat* or Lowland to the south which forms in reality a portion of the Nagpur and Berar Plain. The Koshti dialect of the Balaghat is known as Hindi Koshti because it is more infected with Bundeli (as might be expected) than the Koshti dialect of the Zeighat.

It would be a waste of space to treat this jargon seriously. I shall give only a few lines of a version of the Parable of the Prodigal Son in the Hindi Koshti of Chhindwara and a short tale from Chandri where the Marathi element predominates.

[No 31]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

## WESTERN HINDI

BUNDLI (MIXED 'HINDI' KOSHTI)

(DISTRICT CHHINDWARA)

कोई मनुष्य-का दो पुत्र हतौ । उन-में-से छोटे-ने पिता-से कही दादा  
 संपत्ती-में-से जो मोरो हिस्सा होय सो मो-खे दे दे । क-ने उन-खे अपनो धन  
 बाँट दई । बहुत दिन नही भया-हतौ कि छोटे लडका सब कहु डकाडो  
 कर-को दूर देश-खे चलियो गये ॥

## TRANSLITERATION AND TRANSLATION.

Koi	manushya ka	do	putra	haiñ	Un-mē se	chhote ne
Any	man of	two	sons	were	Them in from	the younger by
pita se	kahi,	'dada,	sampatti mē so	jo moro	hissa	hov
the father to	it-was said,	'father,	fortune in from	which my	share	may be
so mo kha	di de	Ū ne	un kha	ap'no	dhan	hāt
that me to	give away	him by	them to	his own	fortune	having been divided
da:	Bahut	din	nahī	bhaya hatī	ki	chhote
was given	Many	days	not	become were	that	the younger
son						son
all						
bachhu	ikattiho	ka	dur	deś kha	chaliyo-gaye	
things	collecting	a-distant	country to	went away		

The Koshti of Chanda is much more mixed with Maiaṭhi. We may also note a sign of the dative (*na*) which appears to be borrowed from some dialect of Gujarati. It may be mentioned that many of the silk weavers of the Central Provinces originally came from Gujarat.

[ No 32 ]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

### WESTERN HINDI

BUNDELI (MIXED KOSHTI DIALECT)

(DISTRICT, CHANDA)

एक मानुस-ला दुय लहान पोख्वा होता । एक पोख्वा आनि एक पोरगी । पोख्वा होतो वो रूपन फार साजरो होतो । पोरगी साधारन होती । एक दिवस वँय दुय पोख्वा आरसा जवर खेलता खेलता पोख्वा पोरगी ला बलत बाई येन आरसा मा आमी देखवन कोन साजरो दिसत । पोरगी ला वो बेस नही वाटे । वला समजे की यो मला हिनाबसाठो बलत । मंग वा आपलो बाप जवर जाऊन भाई को गर्हाना सागीस । वा बलीस बाबा आरसा मा रूप देखून समाधान पावनु यो वायको को काम । वा-मा मानुसन मन दिनु नही । बाप दुय भन ला पोट संग धरून उन की सामाधानी करीस । वो बलीस पोख्वा हो तुम्ही भगडो नको । आज पासल तुम्ही दुय जन-ही दर-रोज आरसा-मा देखत जा ॥

### TRANSLITERATION AND TRANSLATION

Ek manus la duy lahan porya hota	Ek porya ani ek por'gi
One man to two small children were	One boy and one girl
Porya hoto wo rup na phai saj'ro hoto	Por'gi sadharan
The boy was he appearance by very beautiful was	The girl common
hota ek diwas way duy porya ar'sa jawar khel'ta khel'ta	
was One day those two, children minor near playing playing	
porya por'gi la balat, 'bai, ye na ar'sa ma mi dekh'ban kon saj'ro	
the boy the girl to says 'sister this minor in we will see who beautiful	
dusat' Por'gi la wo bes nahi wate	Wa la sam'je
appears' The girl to that well not was felt	Her to it was thought
hi, 'yo ma la hinab'sathi balat'	Mang wa ap'lo bap
that 'this (person) ne to loving for says'	Then she her own father
jawar jaun bhai ko gahana agis	Wa babs, 'baba
near having gone the brother of complaint told	She said, 'father,

a'ṣa ma      lup      dekhun      samadhan      paw'nu      yo      bay'ho ho      kam  
*mis:oi in appearance having seen satisfaction to get this woman of business*  
 Wa ma      manus na      man      dinu      nahi      Bap      duy      jhan la  
*It in man to mind to put is not (proper) The father the two persons to*  
 pot      sang      dharun      un li      samadhan      hui      Wo      balis      'porya  
*in east near having held them of satisfaction made He said 'children*  
 ho      tumhi      jhig'do      naho      Aj      pāsai      tumhi      duy      jan hi      dar 10j  
*O you quarrel do not Today from you two persons even every day*  
 ai'sa ma      dekhāt ja '  
*mis:oi in continue to look '*

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## KŌSHTĪ AND KUMBHĀRĪ OF BERAR

The Koshtis and Kumbhars of Berar speak also a corrupt form of Bundeli. The following is the number of speakers reported of each —

Koshti—	
Alola	300
Elhohpar	250
Buldana	2 100
	<hr/> 2 6 0
Kumbhari—	
Baldana	580
	<hr/> 3 080
TOTAL	<hr/> <hr/> 3 080

I give a specimen of Kumbhari which comes from Buldana. The Koshti dialect is the same, and no specimen is required. Before doing so, I give a note on the Kumbhari dialects generally.

## THE KUMBHĀR DIALECTS

It has been reported that the Kumbhars of the Central Provinces and of Berar have a dialect of their own which is called Kumbharī. The specimens received do not bear this out. All that is shown is that some of the Kumbhars of these provinces speak corrupt forms of the various local dialects of the localities which they inhabit. At the Census of 1891 the number of Kumbhars reported as existing in the Central Provinces and Berar was as follows —

Central Provinces	102 639
Berar	22 465
<b>TOTAL</b>	<b>125 147</b>

For the Survey the number of speakers of Kumbharī is as follows —

<b>Central Provinces—</b>	
Bhandara	30
Chhindwara	4 400
Chanda	1 000
	<hr/> 6 430
<b>Berar—</b>	
Akola	4 500
Buldana	580
	<hr/> 5 080
<b>TOTAL</b>	<b>10 510</b>

Of these the Bhandara Kumbharī is a corrupt Bghelī and has been dealt with under that dialect of Eastern Hindi (Vol VI pp 180 ff). The Kumbharī of Chanda is a corrupt Telugu and cannot be considered here. The Kumbhars of Akola have it turns out no special dialect. They speak the ordinary Warhadi of the district. There remain —

Kumbhar of Chhindwara	4 400
Buldana	580
<b>TOTAL</b>	<b>4 980</b>

Of the 4 400 Chhindwara Kumbhars some speak a corrupt Bundelī and others a corrupt Marathi. It is impossible to say how many speak each, and hence I perforce put the whole number under Bundelī. The Marathi form of their dialect has been dealt with under the Marathi of the Central Provinces (Vol VII p 295).

The Bundelī form of the Chhindwara Kumbharī is simply the broken Bundelī of the district and needs no exemplification.

The Kumbharī of Buldana is a corrupt mixture of Bundelī with Marathi and traces of Gujarati or Rajasthanī. As a specimen I give a portion of a version of the Parable of the Prodigal Son. It will also suffice as a specimen of Berar Koshti.

एक अदमी-को दो लडका थे । नन्हो वाप को कहानो लागो वा मोरे हिस्सा की जीवनगी मो का दे । वाप ने आपनी जीवनगी दोनो-मो बाट दर्द । थोडे दीन से नन्हो लडको आपनी जीवनगी ले के देस-को उपर गवो । वहाँ चैनवाजी से आपनी जीवनगी सब उडा दीर्द । ए-का सब पैसा खर्च हो के बी देस-मो बडो काल पडो । ओ के वास्ते बडी आडचण पडी । फेर ओ एक आदमी-के तरफ जा रहा-है । उइ अदमी ने अपने खेत-मे डुकर राखवे-का घरे । वहाँ ए अदमी न डुकानी खा डारे-को कोंडा-पर खुशी-से आपन पेट भरे हाते । परंतु ओ-को कि-ने ओ बी दय नही । ए-के वास्ते डू-की आखी उघडी । जब तो आपुन-सो कहा लागो मोरे वाप-के कितनेक नौकर-पास सुबो पुरको वचे ऐसे है । पण हम छाँ भुके मरते । फेर मै अब वाप-के तरफ जान हूँ ओ-का कहूँ की वा मै देव को ब तोरू भीत अपराधी हूँ । मै तारो लडका कहने माफक नही । मो का इ उपराध मोलकरी सरीखो लगाव ॥

## TRANSLITERATION AND TRANSLATION

Ek	ad'mi	ko	do	lad'ka	the	Nanho	bap	ko	kawhano	lago,
One	man	to	two	sons	were	The younger	father	to	to say	began,
'ba,	more	hissa	hi	jin'gi	mo	ka	de'	Bap	ne	ap'ni
'father,	my	share	of	property	me	to	give'	The father	by	his own
jin'gi	dono	mo	wat	du	Thode	din	se	nanho		
property	the two	amongst	dividing	was	given	A few	days	after	the younger	
lad'ko	ap'ni	jin'gi	le	ke	des	ko	upar	gawo	Whā	
son	his own	property	taken	having	country	to	over	went	There	
cham	baji	se	ap'ni	jin'gi	sab	uda	du	hi	sab	paisa
merry	making	with	his own	property	all	was	squandered	His	all	money
lharch	no	ke	vi	des	mo	bado	kal	pado,	o	ke
having	been	spent	that	country	in	a	great	famine	fell,	that
ad'chan	padi	Pher	o	ek	ad'mi	ke	tuaph	ja	raha	hu
difficulty	fell	Then	he	one	man	of	towards	going	remained	That

[illegible]





**STANDARD LIST OF WORDS AND SENTENCES IN WESTERN HINDĪ.**

## STANDARD LIST OF WORDS AND

English.	Hindostāni (Delhi).	Dakhni of Bombay.	Vernacular Hindostāni (Upper Doab).
1. One . . .	Ek . . .	Ek . . .	Ek . . .
2. Two . . .	Do . . .	Do . . .	Do . . .
3. Three . . .	Teen . . .	Teen . . .	Teen . . .
4. Four . . .	Chār . . .	Chār . . .	Chār . . .
5. Five . . .	Pāch . . .	Pāch . . .	Pāch . . .
6. Six . . .	Chha . . .	Chhē . . .	Chha . . .
7. Seven . . .	Sāt . . .	Sāt . . .	Sāt . . .
8. Eight . . .	Āṭh . . .	Āṭh . . .	Āṭh . . .
9. Nine . . .	Nau . . .	Nav . . .	Ne . . .
10. Ten . . .	Das . . .	Das . . .	Das . . .
11. Twenty . . .	Bis . . .	Bis . . .	Bis . . .
12. Fifty . . .	Pachās . . .	Pachās . . .	Pāchchās . . .
13. Hundred . . .	Sau . . .	Sau . . .	So . . .
14. I . . .	Maī . . .	Maī . . .	Mē . . .
15. Of me . . .	Mērā . . .	Mērā . . .	Mērā . . .
16. Mine . . .	Mērā . . .	Mērā . . .	Mērā . . .
17. We . . .	Ham . . .	Ham . . .	Ham . . .
18. Of us . . .	Hamārā . . .	Hamārā, apnā . . .	Mhārā . . .
19. Our . . .	Hamārā . . .	Hamārā, apnā . . .	Mhārā . . .
20. Thou . . .	Tū . . .	Tū . . .	Tū . . .
21. Of thee . . .	Tērā . . .	Tērā . . .	Tērā . . .
22. Thine . . .	Tērā . . .	Tērā . . .	Tērā . . .
23. You . . .	Tum . . .	Tum . . .	Tam . . .
24. Of you . . .	Tumhārā . . .	Tumārā . . .	Thārā . . .
25. Your . . .	Tumhārā . . .	Tumārā . . .	Thārā . . .

# SENTENCES IN WESTERN HINDI

B ngur	Bra Bhalla	English
Ek	Ek oku	1 One
Do	Dwa	2 Two
T n	T n t n	3 Three
Ch r	Ch r ch	4 Four
P'ch	P ch	5 Five
Chh	Chh n	6 Six
Satt	S t	7 Seven
Atth	A h	8 Eight
Nu	Nu	9 Nine
Das	Das	10 Ten
B s	B s	11 Twenty
P ch s	Pach s	12 Fifty
Sau	Sau	13 Hundred
Ma	Hū ma	14 I
Mān	Moran moryau	15 Of me
M n	M rau m rya	16 Mine
Ham hame	Ham	17 We
Ihar	Ham au ham yau	18 Of us
Mh n	Ham ran hamāryau	19 Our
Thu tu ta	T	20 Thou
Tēr	Tō au toryau	21 Of thee
T r	T rau t rya	22 Thine
Ti am tamī	T m	23 You
Tl r	Tumī rau tumī jau th a th rya	24 Of you
Th r	T mī rau tamh rya l r n th y u	25 Your

English.	Hindōstānī (Delhi).	Dakhni of Bombay.	Vernacular Hindōstānī (Upper Doab).
26. He . . . .	Woh . . . .	Wə, woh . . . .	Ō, oh . . . .
27. Of him . . . .	Us-kā . . . .	Us-kā . . . .	Us-kā . . . .
28. His . . . .	Us-kā . . . .	Us-kā . . . .	Us-kā . . . .
29. They . . . .	Wə . . . .	Wə, ɔ . . . .	Wə . . . .
30. Of them . . . .	Un-kā . . . .	Un-kā . . . .	Un-kā . . . .
31. Their . . . .	Un-kā . . . .	Un-kā . . . .	Un-kā . . . .
32. Hand . . . .	Hāth . . . .	Hāth . . . .	Hāt . . . .
33. Foot . . . .	Pāw . . . .	Pāw . . . .	Pfī . . . .
34. Nose . . . .	Nāk . . . .	Nāk . . . .	Nāk . . . .
35. Eye . . . .	Ākh . . . .	Ākh . . . .	Ākh . . . .
36. Mouth . . . .	Mūth . . . .	Mū . . . .	Mūth . . . .
37. Tooth . . . .	Dhāt . . . .	Dāt . . . .	Dhāt . . . .
38. Ear . . . .	Kān . . . .	Kān . . . .	Kān . . . .
39. Hair . . . .	Bāl . . . .	Bāl . . . .	Bāl . . . .
40. Head . . . .	Sir . . . .	Sir . . . .	Sir . . . .
41. Tongue . . . .	Zabān . . . .	Jibh . . . .	Jib . . . .
42. Belly . . . .	Pēt . . . .	Pēt . . . .	Pēt . . . .
43. Back . . . .	Pīth . . . .	Pīth . . . .	Pīth . . . .
44. Iron . . . .	Lohā . . . .	Lauvā . . . .	Lohā . . . .
45. Gold . . . .	Sonā . . . .	Sunnā . . . .	Sonnā . . . .
46. Silver . . . .	Chēdi . . . .	Chēdi . . . .	Chēdi . . . .
47. Father . . . .	Bāp . . . .	Bāp . . . .	Bāppū . . . .
48. Mother . . . .	Mā . . . .	Mā . . . .	Mē . . . .
49. Brother . . . .	Bhāi . . . .	Bhāt . . . .	Bhāi . . . .
50. Sister . . . .	Bahin . . . .	Bhain . . . .	Bāhā, bobbō . . . .
51. Man . . . .	Ādmī . . . .	Ādmī, marād . . . .	Yād'mī, māpas . . . .
52. Woman . . . .	'Aurat . . . .	Aurat . . . .	Lugāt, līr-bānat . . . .

Bangaru	B Bhakha.	Eng h
Oh	Wah buh gu gwa	He
Us la	Wa lau b lau gwa lau	7 Of h m
Us la	Wa lau ba lau gwa lau	3 He
Wa oh	Wə bə gwə	2 They
Un la	Wu lau bu lau gu la	2 Of them
Un la	Wu lau bu lau gu lau	1 The
Hath	Hathu i tu	Hand
Pa r	Pau	3 Foot
Nakl	Nak n l	4 No o
Akh	Alh	5 I e
Muh	Mauh muh ran	6 Mo h
Dand	D tu	Tooth
Kēn	K nu	12 Fa
Bal	Baru	9 Ha
Sir	Mūru	0 Head
Jib	J bh	11 Tongue
P t	P n	10 Bell
Dh'i	Pith	1 Back
Lōy	Lel u	14 Iro
Sōma	S unau	1 Gold
Cl i	Cl di	16 Silver
B bbf	Kall l	1 Eagle
M	Amu ma yə	18 Moll
Bl a1	Bl ay bla k ra b m	19 Brother
Bib1	Bha n	50 S ale
M mas	Tog maida n s	1 Man
Bayya1	I p i l a n	50 Woman

English	Hindustani (Deh)	Dakhni of Bombay	Vernacular Hindustani (Upper Doab)
53 Wife	B	Aurat	Lugat ghar wali
54 Child	Bachcha	Bachch	Ulad jatag bala
55 Son	Besar la	Beta	Betta
56 Daughter	Betar ki	Beti	Bett di
57 Slave	Gulam	Gulam	Gulam
58 Cultivator	Kshetr	Khetut	Jott bowa ik san
59 Shepherd	Gala j	Ding r	Galar ya
60 God	Khuda	Khuda Allah	Bhagwan Ram j
61 Devil	Shaitan	Satan	Dana
62 Sun	Saraj	Saraj	Saraj
63 Moon	Chand	Chand	Ch d
64 Star	Satara	Tara	Tara
65 Fire	Ag	Ag	Ag
66 Water	Pani	Pani	Pani
67 House	Makan	Ghar	Ghar
68 Horse	Ghara	Ghara	Ghara
69 Cow	Gau gay	Gai	Ga
70 Dog	Kutta	Kutta	Kutta
71 Cat	Bil	Bili	Bili
72 Cook	Murgul	Murga	Murgu
73 Duck	Battakh	Badalh	Battakh
74 Ass	Gadha	Gaddha	Gadha
75 Camel	Ut	Ut	Ut
76 Bird	Paranda	Palkhu pankh	Chirya
77 Goat	Ja	J	Ja
78 Eat	Kha	Kha	Kha
79 Sit	Baith	Baith	Baith

	1 2 3 4	5 6 7
111	(111) 111	7 Wife
Children	Bhala children children	54 Child
B	B 1 1 1	55 Son
Child	Bhala 1 1 1	56 Daughter
Slave	Gul 1 1 1	7 Slave
Harvest	Kar 1 1	58 Cultivator
P 1	(111) 1 1	59 Shepherd
God	111 1 1 1 Bhag 1 1 1	60 God
Devil	Sat 1 1	61 Devil
Sun	Sar 1 1 1 1	62 Sun
Moon	Chai 1 1	63 Moon
Star	1 1 1 1	64 Star
Fire	1 1 1 1	65 Fire
Water	1 1 1 1	66 Water
House	Bah 1 1 1	67 House
Horae	Ch 1 1 1	68 Horae
Cow	Gai 1 1	69 Cow
Dog	Kut 1 1	70 Dog
Cat	Bah 1 1 1	71 Cat
Cock	Murg 1 1	72 Cock
Duck	Bat 1 1	73 Duck
Ass	Cal 1 1 1 1	74 Ass
Camel	U 1 1	75 Camel
Bird	Ch 1 1 1 1	76 Bird
Go	J 1 1 1 1	77 Go
Lat	1 1 1 1 1 1	78 Lat
Sat	1 1 1 1	79 Sat



English.	Hindōstānī (Delhi).	Dakhni of Bombay.	Vernacular Hindōstānī (Upper Doab).
80. Come . . . .	Ā . . . .	Ā . . . .	Āw . . . .
81. Bent . . . .	Mār . . . .	Mār . . . .	Mār . . . .
82. Stand . . . .	Kharā hō . . . .	Kharā (sic) hō . . . .	Kharā hō . . . .
83. Die . . . .	Mar . . . .	Mar . . . .	Mnr . . . .
84. Give . . . .	Dē . . . .	Dē . . . .	Dē . . . .
85. Run . . . .	Bhāg . . . .	Bhāg . . . .	Bhāg, dōr . . . .
86. Up . . . .	Upar . . . .	Ūpar . . . .	Uppar . . . .
87. Near . . . .	Nasdik . . . .	Kajik, jās . . . .	Nēpē . . . .
88. Down . . . .	Nichā . . . .	Nichā, talā . . . .	Tālā . . . .
89. Far . . . .	Dūr . . . .	Dūr . . . .	Dūr . . . .
90. Before . . . .	Paghar, pah'lē . . . .	Sāmnē . . . .	Pah'lē, sāh'ml . . . .
91. Behind . . . .	Pichhē . . . .	Pichhē . . . .	Pichhē . . . .
92. Who? . . . .	Kaun . . . .	Kaun . . . .	Kōu . . . .
93. What? . . . .	Kyā . . . .	Kyā . . . .	Kā . . . .
94. Why? . . . .	Kyū . . . .	Kyū . . . .	Kyū . . . .
95. And . . . .	Aur . . . .	Nē, anē, hōr, aur . . . .	Ar, har, or, aur . . . .
96. But . . . .	Lekin . . . .	Pan, lekin, magar . . . .	Par, akai . . . .
97. If . . . .	Agar . . . .	Agar, jo . . . .	Ajra, jo . . . .
98. Yes . . . .	Hā . . . .	Hā, hoy . . . .	Hā . . . .
99. No . . . .	Nahī . . . .	Nāī . . . .	Nī, nī . . . .
100. Alas . . . .	Afsos . . . .	Arē, rē, tobā . . . .	Wah . . . .
101. A father . . . .	Bāp . . . .	Bāp . . . .	Bāppū . . . .
102. Of a father . . . .	Bāp-kā . . . .	Bāp-kā . . . .	Bāppū-kā . . . .
103. To a father . . . .	Bāp-kō . . . .	Bāp-kō, -kū . . . .	Bāppū-kū, -nā, -nā . . . .
104. From a father . . . .	Bāp-sē . . . .	Bāp-sē . . . .	Bāppū-tā, -tā . . . .
105. Two fathers . . . .	Do bāp . . . .	Do bāp . . . .	Do bāppū . . . .
106. Fathers . . . .	Bāp . . . .	Bāp . . . .	Bāppū . . . .

Bangaru	Brāj Bhaṭṭa	English
Ā	Ā	80 Come
Mar	Ṣ r p t	81 Boat
Khar	Th ir ṣ hāu	82 Stand
Mar	Maṣ maṣṣau	83 Do
De	Deu	84 Give
Bhaṣ	Bhaṣ j iṣ bhagṣ j iṣ	85 Run
Upṛ	Upṛ	86 Up
Ner	Janaiṣ dhiṅ	87 Near
Heth	Nichaiṣ	88 Down
Pai	Du	89 Far
Sam'ap	Agaiṣ samṣi	90 Before
Pachhe	Pichhaiṣ pichhaiṣ	91 Behind
Kau	Ko	92 Who?
Ke lai	Ka lahu	93 What?
Kyū	K e ku lahṣ ku	94 Why?
Hor	Aura	95 And
Par	Paṣ	96 But
Je	Jan	97 If
Hī	Āhiṣ h' h'ṣ	98 Yes
Nah	Nāiṣ, n' iṣ	99 No
Soch	H iṣ haṣ arṣ/ro	100 Alas
Babbu	D u	101 A father
Babbu lā	D uṣ lai	102 Of a father
Babbu ti to	D uṣ lāi laṣ lāi	103 From a father
Babbu ka n i ti to	Da sū	104 From a father
De babbu	Dwaṣ dau	105 Two fathers
Ghar ṣ babbu	D u	106 Father

English.	Hindōstānī (Delhi).	Dakṛinī of Bombay.	Vernacular Hindōstānī (Upper Doab).
107. Of fathers . . .	Bāpū-kā . . .	Bāpū-kā . . .	Bāppū-kā . . .
108. To fathers . . .	Bāpū-kō . . .	Bāpū-kō, -kū . . .	Bāppū-kū, -nū, -nō . . .
109. From fathers . . .	Bāpū-sē . . .	Bāpū-sē . . .	Bāppū-tē, -tē . . .
110. A daughter . . .	Lar'ki . . .	Bēti . . .	Bēṭī . . .
111. Of a daughter . . .	Lar'ki-kā . . .	Bēti-kā . . .	Bēṭī . . .
112. To a daughter . . .	Lar'ki-kō . . .	Bēti-kū . . .	Bēṭī . . .
113. From a daughter . . .	Lar'ki-sē . . .	Bēti-sē . . .	Bēṭī . . .
114. Two daughters . . .	Do lar'kiyā . . .	Do bēṭiyā . . .	Do bēṭī . . .
115. Daughters . . .	Lar'kiyā . . .	Bēṭiyā . . .	Bēṭī . . .
116. Of daughters . . .	Lar'kiyā-kā . . .	Bēṭiyā-kā . . .	Bēṭī-kā . . .
117. To daughters . . .	Lar'kiyā-kō . . .	Bēṭiyā-kū . . .	Bēṭī-kū, -nū, -nō . . .
118. From daughters . . .	Lar'kiyā-sē . . .	Bēṭiyā-sē . . .	Bēṭī-tē, -tē . . .
119. A good man . . .	Ēk nēk ādmī . . .	Ēk asehohā ādmī . . .	Chokkhā yād'mī . . .
120. Of a good man . . .	Ēk nēk ādmī-kā . . .	Ēk asehohā ādmī-kā . . .	Chokkhā yād'mī-kā . . .
121. To a good man . . .	Ēk nēk ādmī-kō . . .	Ēk asehohā ādmī-kū . . .	Chokkhā yād'mī-kū, -nū, -nō . . .
122. From a good man . . .	Ēk nēk ādmī-sē . . .	Ēk asehohā ādmī-sē . . .	Chokkhā yād'mī-tē, -tē . . .
123. Two good men . . .	Do nēk ādmī . . .	Do asehohā ādmī . . .	Do chokkhā yād'mī . . .
124. Good men . . .	Nēk ādmī . . .	Asehohā ādmī . . .	Chokkhā yād'mī . . .
125. Of good men . . .	Nēk ādmīyā-kā . . .	Asehohā ādmī-kā . . .	Chokkhā yād'mīyā-kā . . .
126. To good men . . .	Nēk ādmīyā-kō . . .	Asehohā ādmī-kū . . .	Chokkhā yād'mīyā-kū, -nū, -nō . . .
127. From good men . . .	Nēk ādmīyā-sē . . .	Asehohā ādmī-sē . . .	Chokkhā yād'mīyā-tē, -tē . . .
128. A good woman . . .	Ēk nēk 'aurat . . .	Ēk asehohā aurat . . .	Chokkhā bīr-bāunī . . .
129. A bad boy . . .	Ēk kharāb lar'kā . . .	Ēk kharāb chhōrā . . .	Bhunḍā lōṇḍā . . .
130. Good women . . .	Nēk 'aurat . . .	Asehohā aurat . . .	Chokkhā bīr-bāunī . . .
131. A bad girl . . .	Ēk kharāb lar'ki . . .	Ēk kharāb chhōkri . . .	Bhunḍī lōṇḍī . . .
132. Good . . .	Nēk, asehohā . . .	Asehohā . . .	Chokkhā . . .
133. Better . . .	Behtar . . .	(Us-sē) asehohā . . .	Ghaṇā chokkhā . . .

Re guru	Brāj Bhaṭṭ	Engl sh
Babbu ~ la	Dauni lau	107 Of fathers
Ḍ bba ~ ti	Dauni ku laũ laĩ	108 To fathers
Babbuā la ni ti	Dauni su	109 From fathers
Chhōri	Bitiya	110 A daughter
Chhōri ka	Bitiya lau	111 Of a daughter
Chhōri ti	Bitiya ku laũ laĩ	112 To a daughter
Chhōri la ni ti	Bitiya su	113 From a daughter
Dō chhōyĩ	Dwaĩ bitiyā	114 Two daughters
Chhōyĩ	Bitiya	115 Daughters
Chhōyĩ ~ la chhōyā ~ la	Bitiyāni lau	116 Of daughters
Chhōyĩ ti	Bitiyāni ku laũ laĩ	117 To daughters
Chhōyĩ ~ la ni ti	Bitiyāni su	118 From daughters
Ēk ohhel manas	Ēk bhale maddu	119 A good man
Ēk ohhel manas ka	Ēk bhale madd lau	120 Of a good man
Ēk ohhel manas ti	Ēk bhale madd ku laũ laĩ	121 To a good man
Ēk ohhel manas la ni ti	Ēk bhale madd su	122 From a good man
Dō ohhel manas	Dwaĩ bhale madd	123 Two good men
Chhēl manas	Bhale madd	124 Good men
Chhēl manas ~ la	Bhale maddani lau	125 Of good men
Chhēl manas ti	Bhale maddani ku laũ laĩ	126 To good men
Chhēl manas ~ la ni ti	Bhale maddani su	127 From good men
Ēk ohhel banyar	Ēk bhali banyar	128 A good woman
Ēk bhun lā ohhurāt	Ēl bhaĩra chhaurā	129 A bad boy
Ohhel bayyar ~	Bi al; ba yar	130 Good women
Ēk bi un lā chhōri	Ēk bhaĩri chhaurā	131 A bad girl
Chhēl chhail	Bhale . . .	132 Good
Aur chhel	Nāik bhale	133 Better

English.	Hindostāni (Delhi).	Dakhni of Bombay.	Veracular Hindostāni (Ujjer Doab).
131. Best . . .	Sab-se <sup>est</sup> nechehlā, nihāyat <sup>umda</sup> .	Sab-se <sup>est</sup> nechehlā . . .	Sab-tē ghayā ebokhlā . . .
135. High . . .	Ūchā . . .	Ūchā . . .	Unchehlā . . .
136. Higher . . .	Zījāda ūchā . . .	Us-se ūchā . . .	Ghayā unchehlā . . .
137. Highest . . .	Sab-se ūchā . . .	Sab-se ūchā . . .	Sab-tē ghayā unchehlā . . .
138. A horse . . .	Ghōṛā . . .	Ghōṛā . . .	Ghōṛā . . .
139. A mare . . .	Ghōṛī . . .	Ghōṛī . . .	Ghōṛī . . .
140. Horses . . .	Ghōṛē . . .	Ghōṛē . . .	Ghōṛē . . .
141. Mares . . .	Ghōṛiyā . . .	Ghōṛiyā . . .	Ghōṛī . . .
142. A bull . . .	Sāḍ . . .	Ek baīl . . .	Bijār, goh'rā . . .
143. A cow . . .	Gāy . . .	Ek gāī . . .	Gā . . .
144. Bulls . . .	Sāḍ . . .	Baīl . . .	Bijār, goh'rē . . .
145. Cows . . .	Gāyē . . .	Gāy . . .	Gā . . .
146. A dog . . .	Kuttā . . .	Kuttā . . .	Kuttā . . .
147. A bitch . . .	Kutiyā . . .	Kutti . . .	Kutiyā . . .
148. Dogs . . .	Kuttē . . .	Kuttē . . .	Kuttē . . .
149. Bitches . . .	Kutiyā . . .	Kutiyā . . .	Kutiyā . . .
150. A he-goat . . .	Bak'rā . . .	Bokar . . .	Bak'rā . . .
151. A female goat . . .	Bak'ri . . .	Bak'ri . . .	Bak'ri . . .
152. Goats . . .	Bak'rē . . .	Bak'rē . . .	Bak'rē . . .
153. A male deer . . .	Hiran . . .	Nar-lar'nā . . .	Hiran . . .
154. A female deer . . .	Hiran . . .	Hiran . . .	Hiran . . .
155. Deer . . .	Hiran . . .	Hiran . . .	Hiran . . .
156. I am . . .	Maī hū . . .	Maī hū . . .	Mē hū . . .
157. Thou art . . .	Tū hai . . .	Tū hai . . .	Tū hē . . .
158. He is . . .	Woh hai . . .	Wo hai . . .	O hē . . .
159. We are . . .	Ham haī . . .	Ham hai . . .	Ham hū . . .
160. You are . . .	Tem ho . . .	Tam hō . . .	Tam hō . . .

Bangaru	Bray Bhakhe	Engl sh
Ghane te ghana chhel	Sub su bhaleu	34 Best
Ucha	Ūc au	35 High
Aur ūcha	Naŭ ūchan	136 Higher
Ghane te ghana ūcha	Sub su uol an	137 Highest
Ghōra	Ūl ghōra	138 A horse
Gl ōr'a	El gl ūriya	139 A mare
Ghōro	Ghōra	140 Horses
Ghōr'iyū	Ghōriya	141 Mares
Khagir	Elu sara elu byara	142 A bull
Dhandi	El gayu	143 A cow
Khug'rō	S'r	144 Bulls
Dhandy'i	Gayu	145 Cows
Kutta	El kuti	146 A d g
Kutti	El kut ya	147 A bitch
Kutlo	Kutta	148 Dogs
Kuttiyā	Kutiya	149 Bitches
Bak'ra	El bok'ra	150 A he goat
Bak'ri	El bok'ri	151 A female goat
Bak'ryā	Bok'ri	152 Goats
Ma ag	Ūlu hinu	153 A male deer
Mirag'an	El hinu	154 A female deer
Mirag	Hinu	155 Deer
Maŭ h' ūl l. sū	Maŭ h' maŭ u	156 I am
Tū la sai l sū	Tu hai t ai	157 Thou art
Oh la sai, ho so	Wuh hai gu ai	158 He is
Ham laŭ sai	Ham laŭ ham ai	159 We are
Tham hō so	Fam han tam an	160 You are

English.	Hindostāni (Delhi).	Dakhni of Bombay.	Vernacular Hindostāni (Upper Doab).
161. They are . . .	Wē haī . . . . .	Wē hai . . . . .	Wē hē . . . . .
162. I was . . .	Maī thā . . . . .	Maī thā, athā . . . . .	Mē thā . . . . .
163. Thou wast . . .	Tū thā . . . . .	Tū thā, athā . . . . .	Tū thā . . . . .
164. He was . . .	Woh thā . . . . .	Wē thā, athā . . . . .	Ō thā . . . . .
165. We were . . .	Ham thē . . . . .	Ham thē, athē . . . . .	Ham thē . . . . .
166. You were . . .	Tam thē . . . . .	Tam thē, athē . . . . .	Tam thē . . . . .
167. They were . . .	Wē thē . . . . .	Wē thē, athē . . . . .	Wē thē . . . . .
168. Be . . . . .	Hō . . . . .	Hō . . . . .	Hō . . . . .
169. To be . . . . .	Honā . . . . .	Honā . . . . .	Honā . . . . .
170. Being . . . . .	Hotā . . . . .	Hotā . . . . .	Hotā . . . . .
171. Having been . . .	Hō-kar . . . . .	Hō-ko . . . . .	Huā . . . . .
172. I may be . . .	Maī hoū . . . . .	Maī hoū . . . . .	Mē hū . . . . .
173. I shall be . . .	Maī hoūgā . . . . .	Maī hoūgā . . . . .	Mē hūgā . . . . .
174. I should be . . .	Maī hotā . . . . .	Maī hotā . . . . .	Mē hotā . . . . .
176. Beat . . . . .	Mār . . . . .	Mār . . . . .	Mār . . . . .
176. To beat . . . . .	Mār'nā . . . . .	Mārnā . . . . .	Mār'nā, mārap . . . . .
177. Beating . . . . .	Mār'tā . . . . .	Mārtā . . . . .	Mār'tā . . . . .
178. Having beaten . . .	Mār-kar . . . . .	Mār-ko . . . . .	Mār-kai . . . . .
179. I beat . . . . .	Maī mār'tā-hū . . . . .	Maī-nē mār'tā-hū . . . . .	Mē mārū . . . . .
180. Thou beatest . . .	Tū mār'tā-hai . . . . .	Tū-nē mār'tā-hai . . . . .	Tū mārē . . . . .
181. He beats . . . . .	Woh mār'tā-hai . . . . .	Wē mār'tā-hai . . . . .	Ō mārē . . . . .
182. We beat . . . . .	Ham mār'tā-hai . . . . .	Ham mār'tā-hai . . . . .	Ham mārē . . . . .
183. You beat . . . . .	Tam mār'tā-hē . . . . .	Tam mār'tā-hē . . . . .	Tam mārē . . . . .
184. They beat . . . . .	Wē mār'tā-hai . . . . .	Wē mār'tā-hai . . . . .	Wē mārē . . . . .
185. I beat ( <i>Past Tense</i> ) . . .	Maī-nē mārā . . . . .	Maī-nē mārā . . . . .	Mē mārā . . . . .
186. Thou beatest ( <i>Past Tense</i> ). . .	Tū-nē mārā . . . . .	Tū-nē mārā . . . . .	Tē mārā . . . . .
187. He beat ( <i>Past Tense</i> ) . . .	Un-nē mārā . . . . .	Un-nē mārā . . . . .	Us-nē mārā . . . . .

Bāgarū.	Brāj Bhāṣā.	English.
Oh haĩ, saĩ . . .	Wē haĩ, gwē aĩ . . .	161. They are.
Maĩ thā . . .	Maĩ han (or au), hē (or ē).	162. I was.
Tū thā . . .	Tu han, hē . . .	163. Thou wast.
Oh thā . . .	Wah han, gu hē . . .	164. He was.
Ham thē . . .	Ham hai, hē . . .	165. We were.
Tham thē . . .	Tam hai, hē . . .	166. You were.
Oh thē . . .	Wē hai, gwē hē . . .	167. They were.
Ho . . .	Hōu . . .	168. Be.
Hopā . . .	Haibau . . .	169. To be.
Hōdā . . .	Hōtu . . .	170. Being.
Ho-kar . . .	Hwai-kai, hai-kē . . .	171. Having been.
.....	Maĩ hōū . . .	172. I may be.
Maĩ hūgā . . .	Maĩ hōugau . . .	173. I shall be.
.....	.....	174. I should be.
Mār . . .	Māri (sing.), mārau (pl.) . . .	175. Beat.
Mār'gā . . .	Māribau . . .	176. To beat.
Mār'dā . . .	Māratu, mātta . . .	177. Beating.
Mār-kar . . .	Māri-kai, -kē . . .	178. Having beaten.
Maĩ mārū-sū . . .	Maĩ māratu(mātta)-hū, mai mātta.	179. I bent.
Tū mārū-sai . . .	Tū mārata(mātta)-hai, tū mātta.	180. Thou beatest.
Oh mārū-sai . . .	Wah mārata(mātta)-hai, gu mātta.	181. He beats.
Ham mārū-sai (not sai) . . .	Ham mārata(mātta)-hai, ham mātta.	182. We beat.
Tamhē mārū-sa . . .	Tam mārata(mātta)-han, tum mātta.	183. You beat.
Wai mārū-sai (not sai) . . .	Wē mārata(mātta)-hai, gwē mātta.	184. They beat.
Mai-nē mārū . . .	Maĩ-nē mārāu . . .	185. I bent ( <i>Past Tense</i> ).
Tai-nē mārū . . .	Tai-nē mārāu . . .	186. Thou beatest ( <i>Past Tense</i> ).
Ua-nē mārū . . .	Wā-nē (hī-nē, gwā-nē) mārāu.	187. He bent ( <i>Past Tense</i> ).



English.	Hindōstānī (Delhī).	Dakhnī of Bombay.	Vernacular Hindōstānī (Upper Doab).
188. We beat ( <i>Past Tense</i> )	Ham-nē mārā . . .	Ham-nē mārā . . .	Ham-nē mārā . . .
189. You beat ( <i>Past Tense</i> )	Tum-nē mārā . . .	Tum-nē mārā . . .	Tam-nē mārā . . .
190. They beat ( <i>Past Tense</i> )	Unhō-nē mārā . . .	Un-nē mārā, wō mārā	Un-nē mārā . . .
191. I am beating . . .	Maī mār-tā-hū . . .	Maī mār-tā-hū . . .	Mē mārū-hū . . .
192. I was beating . . .	Maī mār-tā-thā . . .	Maī mār-tā-thā . . .	Mē mārū-thā, mē mārē-thā
193. I had beaten . . .	Maī-nē mārā-thā . . .	Maī-nē mārā-thā . . .	Mē mārū-thā . . .
194. I may beat . . .	Maī mārū . . .	Maī mārū . . .	Mē mārū . . .
195. I shall beat . . .	Maī mārūgā . . .	Maī mārūgā . . .	Mē mārūgā . . .
196. Thou wilt beat . . .	Tū mārēgā . . .	Tū mārēgā . . .	Tū mārēgā . . .
197. He will beat . . .	Woh mārēgā . . .	Wō mārēgā . . .	Ō mārēgā . . .
198. We shall beat . . .	Ham mārēgē . . .	Ham mārēgā . . .	Ham mārēgē . . .
199. You will beat . . .	Tum mārēgē . . .	Tum mārēgā . . .	Tam mārēgē . . .
200. They will beat . . .	Wē mārēgē . . .	Wō mārēgā . . .	Wē mārēgē . . .
201. I should beat . . .	Maī mār-tā . . .	Maī mār-tā . . .	Mē mār-tā . . .
202. I am beaten . . .	Maī mārā-jātā-hū . . .	Maī mārā-jātā-hū . . .	Mē mārā-jātā-hū . . .
203. I was beaten . . .	Maī mārā-gayā . . .	Maī mārā gayā . . .	Mē mārā gayā . . .
204. I shall be beaten . . .	Maī mārā-jāūgā . . .	Maī mārā jāūgā . . .	Mē mārā jāūgā . . .
205. I go . . .	Maī jā-tā-hū . . .	Maī jāū or jā-tā-hū . . .	Mē jāū . . .
206. Thou goest . . .	Tū jā-tā-hai . . .	Tū jā-tā-hai . . .	Tū jā . . .
207. He goes . . .	Woh jā-tā-hai . . .	Wō jā-tā-hai . . .	Ō jā, jā . . .
208. We go . . .	Ham jā-tā-hai . . .	Ham jā-tā-hai . . .	Ham jā, jā . . .
209. You go . . .	Tum jā-tā-hō . . .	Tum jā-tā-hō . . .	Tam jā . . .
210. They go . . .	Wē jā-tā-hai . . .	Wō jā-tā-hai . . .	Wē jā, jā . . .
211. I went . . .	Maī gayā . . .	Maī gayā . . .	Mē gayā, giyā . . .
212. Thou wentest . . .	Tū gayā . . .	Tū gayā . . .	Tū gayā, giyā . . .
213. He went . . .	Woh gayā . . .	Wō gayā . . .	Ō gayā, giyā . . .
214. We went . . .	Ham gayā . . .	Ham gayā . . .	Ham gayā . . .

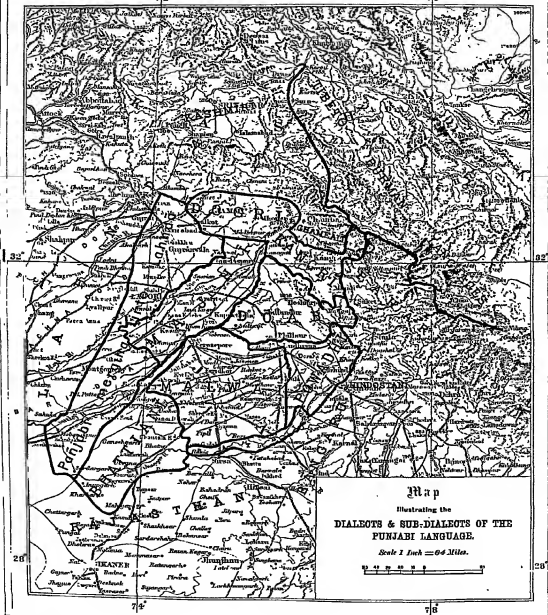
Bangaru	Brij Bhakia	English
Mha nē marya	Ham nē maryau	188 We beat ( <i>Past Tense</i> )
Tha ne marya	Sam nē maryau	189 You beat ( <i>Past Tense</i> )
Un nē marya	Win nē (hu nē gun nē) maryau	190 They beat ( <i>Past Tense</i> ).
Maĩ marū sū	Maĩ mattu	191 I am beating
Maĩ mar riyā tha	Maĩ mar rahyau	192 I was beating
Maĩ ne marya thē	Maĩ ne maryau au	193 I had beaten
	Maĩ marū	194 I may beat
Maĩ marūga	Maĩ marūgan	195 I shall beat
Tū marūga	Tu marūgan	196 Thou wilt beat
Oh mareg :	Wah marugau	197 He will beat
Ham marūge	Ham marūgē	198 We shall beat
Tham maregē	Tum marūge	199 You will beat
Oh marūge	We marūge	200 They will beat
		201 I shoud beat
Maĩ marya janda hā	Maĩ maryau jith	202 I am beaten
Maĩ marya gaya	Maĩ maryau j tu au	203 I was beaten
Maĩ marya jaūgā	Maĩ maryau jaūgan	204 I shall be beaten
Maĩ jaū sū	Maĩ jatū	205 I go
Tū jawē sai	Tu jatu ai	206 Thou goest
Oh jawē sai	Wah jatu ai	207 He goes
Ham jaē saĩ	Ham jitaĩ	208 We go
Tham jaē sē	Tum jitaui	209 You go
Oh jawē saĩ	Wo jitaĩ	210 They go
Maĩ gay :	Maĩ gayau	211 I went
Tū gay :	Tu gayau	212 Thou wentest
Oh gayā	Wah gayau	213 He went
Ham gao	Ham ga	214 We went

English.	Hindostānī (Delhi).	Dakṣiṇ of Bombay.	Vernacular Hindostānī (Upper Doab).
215. You went . . .	Tum gayē . . .	Tum gayē . . .	Tam gayē . . .
216. They went . . .	Wā gayē . . .	Wo gayē . . .	Wē gayē . . .
217. Go . . .	Jā . . .	Jā . . .	Jā . . .
218. Going . . .	Jātā . . .	Jātā . . .	Jāttā . . .
219. Gone . . .	Gayā . . .	Gayā . . .	Gayā, giyā . . .
220. What is your name ?	Tumhārā nām kyā hai ?	Tumhārā nām kyā hai ?	Tērā kā nā hai ?
221. How old is this horse ?	Is ghōṛē-kī 'umr kyā hai ?	Yē ghōṛē-kī umr kitnī hai ?	Yā ghōṛā kī baras-kā ?
222. How far is it from here to Kashmir ?	Yahāṁ-sē Kāshmir kitnī dūr hai ?	Hyāṁ-sē Kāshmir kitnī dūr hai ?	Hintar Kasmir kitnī dūr hai ?
223. How many sons are there in your father's house ?	Tumhārē bāp-kē ghar-mē kitnē bēṭe hai ?	Tumhārē bāp-kē ghar-mē kitnē bēṭe hai ?	Tērē bāpp-kē ghar-mē kai bēṭe ?
224. I have walked a long way to-day.	Maī aī bahut chālā-hū .	Āī maī bahot chālā .	Āī mē bahot dūr-jō pāṭh gayā.
225. The son of my uncle is married to his sister.	Mērē chachā-kē lāṛ-kē-kī us-kē bahin-sē chāḍī hui-hai.	Mērā 'chachā-kē bēṭe-nē us-kī bhain-sē chāḍī kiya (sic).	Mārē chāchōhā-kē bēṭe-kā byāh us-kī bāhān-kī sāth hū.
226. In the house is the saddle of the white horse.	Ghar-mē safed ghōṛē-kā zin hai.	Ghar-mē safed ghōṛē-kā zin hai.	Koṭhī-mē dhōṛē ghōṛē-kī kāṭhī hē.
227. Put the saddle upon his back.	Us-kī piṭh-par zin kasō .	Us-kē piṭh-par zin rakh .	Us-kē uppar kāṭhī bādhō .
228. I have beaten his son with many stripes.	Maī-nē us-kē lāṛ-kē-kō bahut-sē tasṁṁ-sē mārā-hai.	Maī-nē us-kē bēṭe-kā bahot chharyā mārā.	Mē us-kē bēṭe-kā bahot bēṭ mārā.
229. He is grazing cattle on the top of the hill.	Woh pahār-kī ohōṭī-par mawṛhī chārā-raḥā-hai.	Wo dōgar-kē sir-par qbōr chārātā-hai.	O tīlā-pē dhāgar chāṅgāwā .
230. He is sitting on a horse under that tree.	Woh us darakt-kē niche ghōṛē-par baithā-hai.	Wo us dhār-kē talē ghōṛē-par baithā-hai.	O us rakh-kē talē ghōṛē-pē chadhā baithā.
231. His brother is taller than his sister.	Us-kā bhāī us-kī bahin-sē ziyādā lambā hai.	Us-kā bhāī us-kē (sic) bhain-sē ūchā hai.	Us-kā bhāī us-kī bāhān-tē ghaṇā unobhā.
232. The price of that is two rupees and a half.	Us-kī qimat dhāī rupayē hai.	Us-kī kimat arḥāī rūpiyā hai.	Wā chij dhāī rupāṁ-kī .
233. My father lives in that small house.	Mērā bāp us chhōṭē ghar-mē rah'ā-hai.	Mērā bāp us chhōṭē ghar-mē rah'tā-hai.	Mārā . bāppā us ohbōṭē ghar-mē rahā.
234. Give this rupee to him	Us-kō yah rupayā dē-dō	Yā rūpiyā us-kā dēo .	Yā rupyā usē dē-dō .
235. Take those rupees from him.	Us-sē woh rupayē lē-lō	Wo rūpiyā us-kē pās-sē lēo	Yā rupāṁ us-pā-tē lē-lō
236. Beat him well and bind him with ropes.	Us-kō khūb mārō rassi-yē-sē bādh-dō.	Us-kō khūb mārō aur rassi-sē bādhō.	Usē ghaṇā mār-piṭ-kē jowāī-tē bādhō.
237. Draw water from the well.	Kūṛ-sē pānī khāṇō .	Kavē-sē pānī nikālō .	Kuē-mē-tē pāpī khānchōhō .
238. Walk before me	Mērē sām'nē chālō .	Mērē āgē chālō .	Mārē āgē chāl .
239. Whose boy comes behind you ?	Tumhārē picḥhē kis-kē lāṛ-kā-ātē-hai ?	Kis-kā ohhokrā tērē picḥhē ātā-hai ?	Tārē picḥchhē kis-kā lōndā āwē ?
240. From whom did you buy that ?	Tum-nē woh kis-sē khariḍā-hai ?	Yē tū-nē kis-kē pās-sē bēchē-ti-yā ?	Tē yā ohij kis-kē-tē lāī ?
241. From a shopkeeper of the village.	Gāw-kē āk dūkandār-sē	Khādī-kē dūkandār-kē pās-sē.	Gām-kē bān'rā-pā-tē .

Bardoli (Banaphari)	Bardoli (Bhansuri of Gwalior)	English
Tum gaē, gē gayō	Tum ā gayō	215 You went
Ūy gaē, gē	Be ū gayō	216 They went
Jā	Jāu	217 Go
Jēt	Jēt	218 Going
Gaē, gē, gān	Gayan	219 Gone
Tumār kē nēw hai ?	Tihāto kē nēw hai ?	220 What is your name ?
Yē ghurwā kai barna kē hai ?	Ji ghōrē kitnā bāsan lō hai ?	221 How old is this horse ?
Ihē tāi Kāshmir kitnā dūr hai ?	Hīyā sō Kāshmir kitnā dūr hai ?	222 How far is it from here to Kashmir ?
Tumār bēp kō ghar maī kī larākē hai ?	Tihāc jītā kō ghar mē kai larākē hai ?	223 How many sons are there in your father's house ?
Aj maī bahut māgō	Aj hāū bahut chāl kē sō hāū	224 I have walked a long way to day
Mōrō lakṣ kō lūākē khē bahuvāṣ kī byāhi hai	Hāmūō lakṣ kō larākē kām byāḥ bī kī bāhi sō bhāṣ hai	225 The son of my uncle is married to his sister
Ghar maī supēt ghurwā kē palāchē dharō hai	Bē ghar mē bī supēd glērā lō palāchē dharō hai	226 In the house is the saddle of the white horse
Wē kī puth paī palāchē dhar dīyā	Bē pālāchē kō bī paī kāsō	227 Put the saddle upon his back
Wē kō larākē khē maī nai bahut chapkām mōrō hai	Hām sō jē larākē kō bahut dūrakīyā dār	228 I have beaten his son with many stripes
Wē pahār lō upar gōrā chārānāt hī	Bē dār paī pahār pūbhō chārānā sabaṁ hai	229 He is grazing cattle on the top of the hill
Wē wē pūjē kō tāiaī ghurwā paī baithō hai	Bē ghōr paī chārphō thārphō hai pēr kē nichē	230 He is sitting on a horse under that tree
Wē kau bhāī wē kī bhān-sāī ucho hai	Bē i n bhāiyē bī i n bāhi-sō bhō hai	231 His brother is taller than his sister
Wē kau mōl arāī rūpāiyē hai	Bē kō dām āghāī rūpāiyē hai	232 The price of that is two rupees and a half
M i lēp wē hai i marāiyē maī rahat hai	Merau lakṣ bā ohhōtī mē lūkhāi mē rahat hai	233 My father lives in that small house
Wē khē jē rūpāiyē dāī dīyā	Jē rūpāiyē un kō dāī	234 Give this rupee to him
Wē saī yāī rūpāiyē lai lī	Bē rūpāiyē hai kō	235 Take those rupees from him
Wē khē lhub mōī an jōtī sō bādī dīyā		236 Beat him well and bind him with ropes
Pānī kauwā tāī āich lī	Kūī tē pānī bhāī lū	237 Draw water from the well
Wē āgāī māīg	Hāmēro samānō phūṁṁ	238 Wall before me
Kyūī kau larākē tumāī pūchhāī ēvat hai ?	Kaun kau larākē chalaū āut hai pūchhāī ?	239 Whose boy comes behind you ?
Wē kīyē khaī lai-hai ?	Kaun tē tum sō bē-kē lō ?	240 From whom did you buy that ?
Gāw kō dūkan dūī zai	Bē gāū kō bāmyā kō tō	241 From a shopkeeper of the village

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## PAÑJABI

The name 'Pañjabī' explains itself. It means the language of the Punjab. As will be seen immediately the name is not a good one, for Pañjabī is not by any means the only language spoken in

Name of the Language

that Province

Pañjabī is the tongue of about 12½ millions of people and is spoken over the greater

Where spoken

part of the eastern half of the Province of the Punjab in the northern corner of the State of Bikaner in Rajputana, and in the southern half of the State of Jammu. In the extreme north east of the Province, &c in most of the Simla Hill States and Kulu the language is Paharī. Further south, in the districts lying on or near the right bank of the river Jamna viz in the eastern half of Umballa in Karnal in most of Hissar (and the neighbouring portions of the State of Patiala), in Rohtak, Delhi and Gujgaon, the language is not Pañjabī, but is some form of Western Hindi. With these exceptions, we may say that the vernacular of the whole of the eastern Punjab is Pañjabī. To the north of this area lie the Himalayas to its south the arid plains of Bikaner and to its west the inhospitable Bari of the Rechna Doab.

To its north and north east Pañjabī is bounded by the Paharī of the lower ranges of

Language Boundary

the Himalayas. It hardly extends into the hill country. On the east it has the various forms of Western Hindi, Vernacular Hindostani in east Umballa, and Bangaru spoken in the country immediately to the west of the Jamna. On the south it has the Bagri and Bikaneri dialects of Rajasthan spoken in west Hissar and Bikaner. The boundary between Pañjabī and all these languages is very fairly defined (although of course there is a certain amount of merging from one language into another) for the difference of language to a large extent connotes a difference of nationalities. More especially on the border line between Pañjabī and Western Hindi we see that Pañjabī is essentially the language of the Sikhs. We may here roughly put the boundary between the two languages as coinciding with the course of the river Ghaggar. The people to the east of the Ghaggar valley, excepting stray colonies of Sikhs, all speak Western Hindi.

To the south, on the other hand there is a gradual merging into Rajasthanī, through an intermediate dialect named Bhattarī. Like Pañjabī, Rajasthanī is a language which originally belonged to the Outer Circle of Indo-Aryan speeches a substratum of which still remains. At the same time, this basis has been overlaid and almost hidden by a wave of language belonging to the Inner Group.<sup>1</sup> The two languages, thus closely resembling each other, merge into each other without difficulty. Indeed, it is a curious fact that the Dogra, the most northern form of Pañjabī, shows peculiarities of pronunciation (such as the change of the initial *k* to *g* in declensional suffixes) which also exist in Bagri.

<sup>1</sup> This will be fully explained when dealing with the characteristics of Pañjabī. *V. de pp. 611 ff. post.*

On the north there is a distinct dialect of Pakjābī, Dōgrā,—which is intermediate between standard Pakjābī and the Pahārī of the lower Himalayas.

It will have been observed that hitherto I have said nothing about the western boundary of Pakjābī. The reason is that it is impossible to fix such a boundary. To the west of Pakjābī lies the Lahndā or Western Pakjābī language, which we may take to be firmly established in the Jech Doab. On the other hand Pakjābī of the purest kind is spoken in the upper part of the Bari Doab. Between these two lies the Rechna Doab and the lower part of the Bari Doab. A glance at the map facing page 607 will make my meaning clear. Here the language is a mixture of Pakjābī and Lahndā,—more Pakjābī to the east,—more Lahndā to the west. We shall see that the reason for this is that an old form of Lahndā must once have extended right up to the Sarasvatī, and that it is still the foundation of Pakjābī. The Lahndā influence grows stronger (even in the Pakjābī tract) as we go westwards, as the influence of the wave of the language of the Inner Group, which has encroached from the east and has formed modern Pakjābī, weakens. It thus happens that, although in India we continually see two neighbouring languages gradually merging into each other, nowhere is the process so gradual as in the case of Pakjābī and Lahndā. It is quite impossible to point to any boundary line or approximate boundary line between the two forms of speech. As, however, some kind of boundary between the two languages is necessary for the purposes of this Survey, I have assumed the following conventional line to mark the division between them. Commence at the northern end of the Pabbi range in the Gujrat district, go across the district to the Gujranwala town of Rāmānagar on the Chenab. Then draw a line nearly due south to the southern corner of Gujranwala, where it meets the northern corner of the district of Montgomery. Then continue the line to the southern corner of Montgomery on the Sutlej. Follow the Sutlej for a few miles and cross the northern corner of the State of Bahawalpur. Everything to the east of this line I call Pakjābī, and everything to the west of it I call Lahndā; but it must be remembered that this line is a purely arbitrary convention, and that for some distance to the west of that line, the language which I call Lahndā differs but slightly from the language of the east of the Rechna Doab and of north-east Gujrat which I call Pakjābī. I have been guided mainly by the vocabulary. To the west of the line, the language, which is mainly that of the tract known as the *Bār*, or Jungle, has a vocabulary which agrees much more closely with that of Lahndā. Except in Multan, we do not find Lahndā inflexions established till we cross the Chenab.

An interesting fact arises from the foregoing discussion. The Punjab, or *Panj-āb*, Pakjābī and the Land of the Five Rivers, is properly the 'Land of the Five Rivers,' the Jhelum, the Chenab, the Ravi, the Beas, and the Sutlej. Now, the Pakjābī language extends far to the east of the Sutlej; the most eastern of these five, reaching up to the Ghaggar. It occupies the Doabs between the Beas and Sutlej, and between the Ravi and the Beas-Sutlej. It also occupies a part of the Rechna Doab between the Chenab and small corner of the Jech Doab between the Jhelum and the Chenab, and the Ravi, but in nearly the whole of the great tract watered by the Chenab and the Jhelum and by the lower part of the Sutlej Pakjābī is not spoken. Pakjābī is hence not the language of the entire 'Land of the Five Rivers.'

Pañjabī has two dialects — the ordinary idiom of the language and Dogra or Dogri.

The latter in various forms is spoken over the submontane position of the Jammu State and over most of the head waters division of the Kangra district with an overflow into the neighbouring parts of the districts of Sialkot and Gunderpur and of the State of Chamba. It will be dealt with separately later on.

Ordinary Pāñjābī is spoken over the rest of the Pāñjābī area in the plains of the Punjab and has also encroached into the neighbouring Simla Hill States. This standard Pāñjābī varies slightly from place to place and its purest form is admitted to be that of the *Majhi* or middle part of the Bari Doab centring round Amritsar. This *Majhi* sub-dialect may be said to be the language of the *Rawi* Lahore of Amritsar and of Gujranwala. Lower down the Doab in the district of Montgomery, the language is not pure *Majhi* but is mixed with Lahnda. We may take *Majhi* as the standard form of Pāñjābī. But owing to the accidental circumstance that the first serious European students of Pāñjābī lived at Ludhiana and not at Amritsar another standard Pāñjābī which we may call the European Standard Pāñjābī has also come into existence Ludhiana where J. Newton wrote his Grammar in 1861 where a Committee of the Ludhiana Mission published the first Pāñjābī Dictionary in 1901 and where E. P. Newton published the latest and most complete grammar of the language in 1898. It is since the middle of the last century been the fountain of instruction in Pāñjābī for Englishmen. It is only natural that these eminent scholars should have taken as their standard that particular phase of Pāñjābī with which they were most familiar and we hence find that the idiom taught by them contains a few characteristics which are peculiar to eastern Pāñjābī and are strange to the *Majhi*<sup>1</sup>. Of these the most striking is the employment of the peculiar cerebral *r*. The sound of this letter is not heard in the *Majhi* although its employment is taught in all the grammars and dictionaries.

We thus see that there are two standards of Pāṇini that of the Maṅg which is accepted by natives of India and (theoretically) by Europeans and that of Ludhiani, which is the one practically accepted by Europeans which is described in most grammars and dictionaries of the language and into which the Scriptures have been translated<sup>3</sup>

S i f t e l y l o e   l i l s k e Y r T l   N o w t o t h e l l o T l l u   l a j b a t h e r a t   l n l t l t l e a t d l y  
 f m j e c l t f o M l   e x c i o   C o n j r e p 3 3 o a l   3 o f l s e r   u r   I f l o l t a k e t h e M j h  
 l e t l a s t l r d t h f o   r f r d t o t j e p p e   o l l y b e e n g e   a t l o r e a l r o e   a d t i e r n o s e  
 e l e e n o t t i e r   a t l M a j l v m l l a e l e n i n   l a e x c e p t o l  
 D r T l l l a t l e s m p l f i c   a n n o   s t l e o n l o e l l a s e e n l c l   l   a u F l l l   a l w l l s c o r  
 d l f o a l e l o n l o M j l n l e t  
 f   j m n o l e e t l t l e P a l b e r o n o f t l e s e r p t u r e s a o e r t   r e d b y n t v o e l o l a r a t l   e   a n t h l n  
 f I u d l n a

[illegible]



The other sub-dialects of ordinary Pañjābī are the dialect of the Jullunder Doab, Pōwādhī, Rāṭhī, Mālwaī, Bhaṭṭiānī, and the Pañjābī of the Rechna Doab and North-east Gujrat. The dialect of the Jullunder Doab closely resembles that of Ludhiana. As we approach the hills, however, we see signs of the influence of Pahāṛī. Pōwādhī (the Pañjābī of the Pōwādhī, or eastern Punjab), as its name implies, is the most eastern form of Pañjābī. It is spoken on the south bank of the Sutlej in the Ludhiana district (and is here identical with the Ludhiana dialect just dealt with at some length), but its main territory is the Pañjābī speaking part of the Punjab east of, say, the 76th degree of east longitude. To its east we have the Western Pahāṛī of the southern Simla Hill States, the vernacular Hindōstānī of Umballa and East Patiala, and the Bāngarū of Karnal. To its south it has the Rāṭhī Pañjābī to be described immediately, and to its west Mālwaī Pañjābī. As we may expect, Pōwādhī Pañjābī is more and more influenced by Western Hindi as we go eastwards. Immediately to the south of Pōwādhī and Mālwaī Pañjābī, in the valley of the Ghaggar, lies the Rāṭhī Pañjābī of the Rāṭh or 'Ruthless' Musalmān Pachhāḍās of that tract. It is even more strongly infected by the Bāngarū dialect of Western Hindi than Pōwādhī. It is also noteworthy for its preference for nasal sounds. To its south lie the Bāgri and Bāngarū of Hissar. West of the 76th degree of east longitude as far as the Sutlej lies the Mālwa or old settled dry country of the Sikh Jatts, to the south of which lies the 'Jangal' or unsettled country. The language of these areas is known as Mālwaī Pañjābī or Jāngali. To its south it has the Rāṭhī Pañjābī of the Ghaggar valley, and the Bhaṭṭiānī Pañjābī of South Ferozepore and Bikaner. Mālwaī Pañjābī does not differ materially from the Ludhiana Standard, but as we go south a tendency is observable to substitute a dental *n* and *l* for a cerebral *ṇ* and *ḷ* respectively. South of the Mālwa in South Ferozepore and north-west Bikaner, lies Bhaṭṭiānā, the country of the Bhaṭṭis. Here Pañjābī is merging into Rājasthānī and we find a mixed dialect which I name Bhaṭṭiānī. Bhaṭṭiānī is spoken on the left bank of the Sutlej a long way up into Ferozepore, and is there locally known as Rāṭhaurī. Crossing the Sutlej we enter the Bari Doab. The central portion of this is the Mājha and has been already dealt with. South-east of Lahore lies the district of Montgomery, like Lahore, lying on both sides of the Ravi. The cis-Ravi portion of Montgomery, although politically within the Bari Doab, belongs linguistically to the next Doab, the Rechna, between the Ravi and the Chenab. It is in this Rechna Doab that we see Pañjābī merging into Lahndā.

As explained above, it is impossible to show any distinct boundary between these two languages, and, for the purposes of this Survey, I have adopted a purely conventional line commencing at the northern end of the Pabbi range of hills near the north-west corner of Gujrat and ending on the Sutlej at the south-east corner of Montgomery, with a slight deflection down the Sutlej, across the north-eastern end of the State of Bahawalpur, where it meets the southern border of Bhaṭṭiānī. Everything to the east of this line I call, for the purposes of this Survey, Pañjābī, and everything to its west Lahndā. This Pañjābī of north-east Gujrat, of the Rechna Doab, and of east Montgomery becomes more and more infected with Lahndā characteristics as we go west.

The following tables show the number of speakers of Pañjābī as estimated for this Survey. Most of the figures are based on those of the Census of 1891. I commence with the number of speakers of Pañjābī in those tracts in which it is a vernacular.

TABLE SHOWING THE NUMBER OF SPEAKERS OF PAKHĀBĪ IN AREAS IN WHICH IT IS A VERNACULAR.

<b>Mājhī—</b>		
Lahore . . . . .	1,033,824	
Amritsar . . . . .	973,054	
Gurdaspur . . . . .	800,730	
	<hr/>	2,807,628
<b>Jullander Doābī—</b>		
Jullander . . . . .	905,817	
Kapurthala . . . . .	296,976	
Hoshiarpur . . . . .	848,655	
Mixed dialects . . . . .	207,321	
	<hr/>	2,258,769
<b>Powādhī—</b>		
Hissar . . . . .	148,352	
Umballa . . . . .	337,123	
Kalsia State . . . . .	18,933	
Nalagarh State . . . . .	39,545	
Mullog State . . . . .	3,193	
Patiala State . . . . .	837,000	
Jind State . . . . .	13,000	
	<hr/>	1,397,146
<b>Rūṭhī—</b>		
Hissar . . . . .	36,490	
Jind State . . . . .	2,500	
	<hr/>	38,990
<b>Mālwaī—</b>		
Ferozepore . . . . .	709,000	
Ludhiana . . . . .	640,000	
Faridkot . . . . .	110,000	
Maler-kotla . . . . .	75,295	
Patiala . . . . .	334,500	
Nabha . . . . .	207,771	
Jind . . . . .	44,021	
Kalsia . . . . .	9,487	
	<hr/>	2,130,054
<b>Bhaṭṭiānī—</b>		
Rūṭhī of Bikaner . . . . .	22,000	
'Bāgrī' of Ferozepore . . . . .	56,000	
Rūṭhaurī of Ferozepore . . . . .	38,000	
	<hr/>	116,000
<b>Pakṣābī merging into Lahadū—</b>		
North-east Gujrat . . . . .	457,200	
Sialkot . . . . .	1,010,000	
East Gujranwala . . . . .	505,000	
Trans-Ravi Lahore . . . . .	17,398	
East Montgomery . . . . .	292,426	
North Bahawalpur . . . . .	130,000	
	<hr/>	2,432,024
<b>Ḍogri—</b>		
Standard . . . . .	568,727	
Kapṭhālī . . . . .	10,000	
Kāngrī Dialect . . . . .	636,500	
Bhaṭṭṣālī . . . . .	14,000	
	<hr/>	1,229,227
<b>Total number of speakers of Pakṣābī in the area in which it is a vernacular . .</b>		<hr/> <hr/> 12,408,838

Pañjābī is also spoken in other districts of the Punjab in which it is not classed as a vernacular. The most important figures are those of Karnal and Multan. As regards Karnal, this district immediately adjoins the Pōwādhi-speaking tract of Pātiala, and the figures represent an overflow of Sikh settlers from that State. In Multan there is a large colony of Sikhs settled on the Sidhnai canal system. In the other districts, the figures reported call for no remarks. They are as follows:—

TABLE SHOWING THE NUMBER OF SPEAKERS OF PAÑJĀBĪ IN DISTRICTS AND STATES OF THE PUNJAB IN WHICH IT IS NOT A VERNACULAR.

Rohtak . . . . .	238
Gurgaon . . . . .	174
Delhi . . . . .	1,754
Pataudi . . . . .	132
Loharn . . . . .	7
Dujana . . . . .	2
Karnal . . . . .	21,500
Simla . . . . .	3,260
Simla Hill States:—	
Fudalur . . . . .	274
Keonthal . . . . .	194
Baghal . . . . .	120
Baghat . . . . .	702
Jaldal . . . . .	27
Kumhrawala . . . . .	95
Bhujli . . . . .	36
Balson . . . . .	34
Dhansi . . . . .	30
Kuthar . . . . .	188
Kunbiar . . . . .	97
Maagal . . . . .	16
Bija . . . . .	65
Tarhoh . . . . .	12
Nahan . . . . .	8,197
	<hr/>
	10,096
Mandi . . . . .	732
Suket . . . . .	146
Chamba . . . . .	2,387
Multan . . . . .	57,102
Dera Ismail Khan . . . . .	7,238
Dera Ghazi Khan . . . . .	6,999
Muzaffargarh . . . . .	8,460
	<hr/>
Total . . . . .	154,301

We therefore arrive at the following figures for the total number of speakers of Pañjābī in the Punjab, as reported for this Survey:—

In areas in which it is a vernacular . . . . .	12,409,888
In areas in which it is not a vernacular . . . . .	154,301
	<hr/>
GRAND TOTAL for the Punjab . . . . .	12,564,189

At the Census of 1891, 15,754,895 people were recorded as speaking Pañjābī (including Pōgrā) in the Punjab. The difference is accounted for as follows. In the first place, about 4,583,000 people were shown in the Census tables as speaking Pañjābī in Gujranwala (western half), Montgomery (western half), Bahawalpur (north-western portion), Jhang, Shahpur, Jhelam, Rawalpindi, Hazara, Peshawar, Kohat, and Bannu and other localities, who, in this Survey, will be shown as speaking Lahndā. On the

other hand the above figures include 636,500 speakers of the Kangra dialect who, in the Census tables, are shown as speaking Pahāri, and also include the 434,000 speakers of Dōgrā in Jammu territory and 22,000 speakers of Bhattiāni in Bikaner, which do not appear in the Punjab Census tables at all, as Jammu and Bikaner do not fall politically within that province. By making these allowances on each side, we arrive at a Census total of 12,262,395. The difference between this and the above Survey figures, which amounts to 301,744, is due, partly to the fact that round numbers are employed as much as possible in the Survey, partly to the fact that many of the Survey figures are independent estimates made by local officials some seven or eight years after the Census had been taken, and partly to the inclusion, in the Survey figures, of small items which, in the Census tables, are grouped under other languages. In border tracts where one language merges into another, classification necessarily depends much on the personal equation, which must be allowed for in dealing with statistics of this kind.

We now come to the number of people who speak Pañjābī outside the limits of the Punjab. Here we have to resort to the figures of the Census of 1891, and are confronted by two difficulties. At that Census, the speakers of the various languages were not enumerated in Kashmir or in Rajputana and Central India. In the second place, at that Census (except in the Punjab) no distinction was made between Lahndā and Pañjābī, the two being grouped together under one head—Pañjābī. I therefore in the following table cannot give the number of speakers of Pañjābī in Kashmir or in Rajputana and Central India, and instead thereof give the total number of people of Punjab birth (for which figures are available) in these localities. The second difficulty is more serious. We can only estimate. In the Census of 1901 the figures for Lahndā and Pañjābī were kept separate, and their totals bore the proportion of 3 and 17, respectively, to each other. I assume that this proportion was also true for 1891 and deduct from the total of the following figures three-twentieths, to allow for speakers of Lahndā. The remainder should approximately represent the total number of speakers of Pañjābī outside the Punjab.

TABLES SHOWING THE TOTAL NUMBER OF PERSONS WHO SPOKE PAÑJĀBĪ OR LAHNDĀ OUTSIDE THE PUNJAB  
ACCORDING TO THE CENSUS OF 1891.

Kashmir . . . . .	66,106 (estimated).
Sindh (and Khairpur) . . . . .	23,150
United Provinces (and States) . . . . .	13,080
Quetta . . . . .	10,544
Burma . . . . .	8,105
Bengal (and States) . . . . .	2,857
Hyderabad . . . . .	2,439
Bombay (and States) . . . . .	3,334
Rajputana and Central India . . . . .	99,790 (estimated).
Andamans . . . . .	1,518
Ajmer-Merwara . . . . .	1,154
Central Provinces . . . . .	1,154
Madras . . . . .	498
Betar . . . . .	373
Baroda . . . . .	255
Assam . . . . .	160
Mysore . . . . .	18

Total . . . . . 283,530

Deducting three-twentieths of this, i.e. 35,030, for Lahndā, we arrive at an estimated total of 198,500 for the number of people who speak Pañjābī in India outside the Punjab.

We thus arrive at the total number of speakers of Pañjābī in all India :—

Speakers of Pañjābī as a local vernacular in the Punjab and elsewhere . . . . .	12,564,139
Speakers elsewhere in India . . . . .	198,500
GRAND TOTAL of all speakers of Pañjābī . . . . .	<u>12,762,639</u>

Most of the speakers of Pañjābī outside the Punjab are either Sikh troops or police-officers and the like.

Pañjābī, together with Western Hindi, Rājasthānī, and Gujarātī, is one of the members of the Central Group of the Indo-Aryan Vernaculars. Of these the only pure member of the Group is Western Hindi. The others are mixed languages. Although in the main possessing the essential characteristics of the Central Group they each present signs of another language which has been superseded,—overlaid would be a more correct expression—by a central one. We shall see this clearly in the case of Rājasthānī and Gujarātī, and shall also notice in the case of these two languages, that the further we go from the centre from which the Inner Language encroached, the more prominent this submerged layer becomes. In every case this submerged layer was evidently a language of the Outer Circle of Indo-Aryan languages. We may take the centre of dispersion as the central Gangetic Doab between Mathurā and Kanauj. Kanauj, it may be remarked, was the great centre of Indo-Aryan power during the centuries preceding the Musalmān conquest of India.

Pañjābī is the language of the Eastern Punjab, and, at the present day, immediately to its west, in the Western Punjab, we find Lahndā to be the vernacular. Lahndā is one of the languages of the Outer Circle, and is closely connected with Sindhi, Kāshmirī and the languages of the Indus-Kōhistan. There can be no doubt, if linguistic evidence is of any value, that a language closely akin to this Lahndā was also once spoken over the entire area of which Pañjābī is now the vernacular. Immediately to the east of Pañjābī we have the Hindōstānī forms of Western Hindi which are spoken on both sides of the river Jammā and in the Upper Gangetic Doab. It is clear from the present linguistic conditions that an old form of this Hindōstānī has gradually spread over the whole of the eastern Punjab, superseding, or overlying, the old Lahndā language, as far, at least, as the upper half of the river Chenab. Indeed, its influence has spread further, and it is not till we get to the great *thal*, or sandy tract between the Jhelum-Chenab and the Indus, that we lose all traces of it. As in Rājputana, the desert has formed a barrier against the advancing tide of the Central language, and, in each case, we find west of it a pure language of the Outer Circle—in the one case Sindhi, in the other Lahndā.

As this tide progressed westward from its starting point, it gradually lost its body and its force. In the extreme east of the Pañjābī tract, on the banks of the ancient Sarasvatī, few traces of the ancient Lahndā are observable. When we come to the Bari Doab, where standard Pañjābī is spoken, we find several characteristics of Lahndā still surviving which have disappeared in the Pōwādh or Eastern Punjab. In the Rechna Doab these characteristics become more prominent and here we come to the conventional

boundary line between Pañjābī and Lahndā. In the Jech Doab they are still more in evidence and Lahndā may be said to be firmly established. In the Sindh-Sāgar Doab all except one or two traces of the influence of the Central language have disappeared, and we are in the presence of a true language of the Outer Circle. We thus see that Pañjābī is a composite language.

To change the metaphor, its substratum is a language of the Outer Circle akin to the modern Lahndā, while its superstructure is a dialect of Western Hindī. The superstructure is so important, and has so concealed the foundation, that Pañjābī is rightly classed, at the present day, as a language of the Central Group.

Coming to details, we find in the first place an initial *ṛ* or *ṛ* in Western Hindī always becomes *ḍ*, while in the Pañjābī it is in certain cases retained. Thus, Western Hindī *bīch*, but Pañjābī *vičh*, in.

Pronunciation.

This is also characteristic of Sindhi, Lahndā and Kāshmiri.

There is another circumstance in Pañjābī pronunciation which is extremely characteristic, and gives the clear-cut tone to the language, that at once attracts the attention of anyone who hears it for the first time. In order to describe it, it will be necessary to discuss a question of derivation. All the various Prakrit dialects of India had, for reasons which it is unnecessary to explain here, a large number of words containing each a double consonant, preceded by a short vowel. For instance, we may take *ghōḍāssa*, of a horse; *jūtō*, joined; *khaggō*, a sword; *makkhaṇam*, ointment; *mārisai*, he will strike. By one of the phonetic rules of these languages there was a tendency to simplify these double letters by omitting the first member of the compound, and to lengthen the preceding short vowel in compensation. There was thus a tendency for these words to become respectively *ghōḍāsa*; *jūtō*; *khāgō*; *mākhaṇam*; *mārisai*.<sup>1</sup> In the modern vernaculars of the Central Group, we observe this tendency acting with no uniformity. In Western Hindī we commonly meet both forms of the same word—often one in the literary language, and the other in colloquial speech. Thus for 'butter' the Prakrit *makkhaṇam* becomes *makkhan* in Literary Hindōstānī, but we often hear *mākhan* in the mouths of the villagers. In Rājasthānī the tendency to simplify the compound increases as we go westward and southward till we arrive at Gujarātī in which language simplification, with compensatory lengthening of the preceding vowel, has become the general rule. We have *mākhaṇ* and never *makkhaṇ*. On the other hand, the Hindōstānī of the Upper Gangetic Doab prefers the pronunciation of the double letter, with the short preceding vowel, so that we have always *makkhaṇ* and not *mākhaṇ*. Pañjābī follows suit in this. It never simplifies such compounds. We always have *makkhaṇ*, not *mākhaṇ*. Similarly we have Pañjābī *kamm*, but Hindōstānī *kām*, work; Pañjābī *vičh*, but Hindōstānī *bīch*, in; Pañjābī *uchhā*, but Hindōstānī *ūchā*, high.<sup>2</sup> All this gives a predominant sound of sharply doubled letters throughout a Pañjābī sentence, and gives the well-known clear-cut character to the language as heard by one whose acquaintance with Indian languages was first made in the Ganges Valley.

<sup>1</sup> Amongst the various Prakrit dialects, the older ones and Saurasēnī show fewer signs of this tendency than some of the others. Saurasēnī may be looked upon as the parent of Western Hindī, and of the superstructure (as distinct from the substratum) of the other languages of the Central Group.

<sup>2</sup> Lahndā, in this, follows Pañjābī. It has *makkhaṇ*. Sindhi carries the process forward another way. It simplifies a sord compound consonant but does not lengthen the vowel. It has *makḥap*. All this is of importance when considering the derivation of Pañjābī words. For instance we may be sure that the I aṇjābī word *sīs*, sewn, is not contracted from *\*sittā*. Such a contraction would be against the genius of Pañjābī, Lahndā, or Sindhi.

In the declension of nouns, we find that the termination of strong masculine substantives with *a*-bases, is *ā*, not *au* or *ō* as in pure Western Hindī. Thus we have *ghōrā*, a horse, not *ghōrau* or *ghōrō*, as in Western Hindī.

Nominal termination.

This is typical of nearly all the languages of the Outer Circle. Compare the Marāṭhī *ghōḍā* and the Bengali *ghōṛā*.<sup>1</sup>

A characteristic of Pakjābī which at once strikes the beginner, and which is, in fact, a most prominent feature of the language, is the employment of the termination *dā* for the suffix of the genitive, instead of the *kau*, *kū* (or *kā*) of Western Hindī. This termination is also employed in Southern Lahndā, and no doubt belongs to the original form of that language which once spread all over the Punjab. It is certainly indigenous in the Eastern Punjab.<sup>2</sup>

Termination of the Genitive.

Literary Hindōstānī employs the suffix *nē* to indicate the case of the agent. This suffix does not properly belong to Western Hindī (of which Hindōstānī is a dialect). In the other dialects of that language an organic case of the agent is employed without any suffix. The *nē* of Literary Hindōstānī is, however, also found in the Vernacular Hindōstānī of the Upper Gangetic Doab, and is clearly borrowed from Pakjābī in which language its employment (under the form of *naī*) is regular.

Termination of the case of the Agent.

The plurals of the pronouns of the first and second persons (*aṣṭ*, we, oblique form *aṣṭā*, and *tusṭ*, ye, obl. form *tusṭā*), are relics of the old Lahndā basis of the language, and do not belong to the true Central Language, which has *ham* and *tum* respectively. Compare Sindhī *aṣṭ* (obl. *aṣṭā*), we : Lahndā *assṭ* (obl. *assṭā*), we ; *tussṭ* (obl. *tussṭā*), you ; Maiyā (of the Indus Kohistān) *tus*, you ; Kāshmirī *ās* (obl. *asṭ*), we. Moreover, these pronouns make their genitives *aṣṭāḍā*, *tusṭāḍā*. The cerebral *ḍ* in these words is typical of Lahndā.

Personal Pronouns.

The Pakjābī verb occasionally makes a passive voice by adding *ṛ* to the root.<sup>3</sup> This is common in Lahndā, while a closely connected passive form is current in Sindhī. In Western Hindī this passive has only survived (if this is a survival) in one or two of the so-called polite imperatives.

Passive voice.

<sup>1</sup> In this respect, Pakjābī has reacted on those dialects of Western Hindī which are geographically nearest to it. The dialect of the Upper Gangetic Doab, and the Literary Hindōstānī founded upon it, both have *ā*, not *au* or *ō*. So also Brij Bhāṣa nouns substantive, but not adjectives.

<sup>2</sup> Both *dā* and *ṛ* are derived from the same old Sanskrit word *kṛiṇā*. Both have come down to the vernaculars through the Prakrit *kīḍā* or *kīḍan*. In Hindōstānī, in process of time, the *ḍ* disappeared, and the word became *kīṇā*, and hence *kā*, which it will be observed is a postposition,—a distinct word,—and not a termination. On the other hand, the languages of the Outer Circle treated *kīḍā*, not as a separate word, but as a termination. Thus for 'of a horse,' the speakers of the old language from which Hindōstānī is derived said *ghōḍāḥī kīḍan* (thence *ghōṛṭ lā*) in which *kīḍan* is as distinct a word as is 'of' in the English phrase. But the speakers of the old Lahndā said *ghōḍāḥīkīḍan*, in which they dealt with *kīḍan* as if it were a termination like the *i* in the Latin *cyri*. Now, there is a well-known phonetic rule that in a case like this a *ḥ* between two vowels in the same word disappears. Hence as *ghōḍāḥīkīḍan* was spoken as one word it became *ghōḍāḥīḍan*, and hence *ghōṛṭāḍā*, without any hyphen between the *ghōṛṭ* and the *dā*. This tendency to unite old postpositions with the main word, and to treat the two as one, is typical of the languages of the Outer Circle, and is rare in the languages of the Central Group.

The termination *kīḍan* is noted by Prakrit Grammarians as surviving in Śaurasēnī Prakrit the language of the Central and Upper Gangetic Doab, but its occurrence in Lahndā shows that it must have survived to a comparatively late period over the greater part of North-Western India.

<sup>3</sup> I have met this passive but rarely in the limited course of my Pakjābī reading. Except Mr. Tisdall's, all the grammars include Lahndā under Pakjābī. Mr. E. P. Newton mentions this passive, but all his examples are taken from the *Jenani Sakhī*, a Lahndā work.

One of the most striking characteristics of the languages of the Outer Circle is the free use they make of pronominal suffixes added to verbs (a procedure totally strange to the languages of the Central Group). Thus, Lahndā has *ākheus*, said (*ākheā*) by him (*us*), i.e. he said. In the Mājhi dialect of Pañjābī, these also occur. Thus, *ākhius*, he said. We rarely hear these further East.

Finally, like Lahndā and Sindhi, Pañjābī is a language with a vocabulary mainly composed of honest *ladbhavas*. *Tatsama* words are conspicuous only by their absence, and in this respect the tongue of

the Land of the Five Rivers offers a striking contrast to the bastard mixture of Sanskrit and vernacular which the Pandits of Calcutta and Benares imagine to be literature. It is a homely language, redolent of the Punjab of to-day. Mr. Beames<sup>1</sup> puts this well,—

‘There is a flavour of wheaten flour and a reek of cottage smoke about Pañjābī and Sindhi, which is infinitely more natural and captivating than anything which the hide-bound Pandit-ridden languages of the eastern parts of India can show us.’

But though thus homely in character, it must not be assumed that it is a rude form of speech incapable of literature. It is no more rude than was the broad lowland Scotch of the poet Burns. Pañjābī can express any idea with its own stock of vocables, and is well adapted for both prose and poetry. It is true that it has hardly any literature, but that is due to its being overshadowed by its near relation, Hindōstānī, and to the fact that for centuries the Punjab has been ruled from Delhi; but the ballads of the people, which are current everywhere, well show its capabilities. Even at the present day there is too great a tendency to look down upon it as a mere dialect of Hindōstānī (which it is not), and to deny its status as an independent language. Its claim mainly rests upon its phonetic system and on its store of words not found in Hindī, both of which characteristics are due to its old Lahndā foundation. Some of the most common Pañjābī words do not occur in Hindōstānī. Such are *piu*, a father; *dhāā*, a mother; *ākhnā*, to say; *ikk*, one; *sāk*, breath; *tih*, thirst, and hundreds of others, all of which can be found in languages of the Outer Circle.

The mixed character of the languages of the Central and Western Punjab (Pañjābī and Lahndā) is well illustrated by the character given to the inhabitants of those tracts in the Mahābhārata, and by incidental references in the grammar of Pāṇini. Although not distant from the Madhyadēśa or Gaugetic Doab, the centre from which Sanskrit civilisation spread, we learn that the laws and customs of the Punjab were at a very early period widely different from those of the Madhyadēśa. The people are at one time described as living in a state of kingless anarchy, and at another time as possessing no Brāhmanys (a dreadful thing to an orthodox Hindū of the Middle Country), living in petty villages, and governed by princes who supported themselves by internecine war. Not only were there no Brāhmanys, but there were no castes. The population had no respect for the Vēda, and offered no sacrifices to the gods. They were rude and uncultured, given to drinking spirituous liquor, and eating all kinds of flesh. Their women were large-bodied, yellow, extremely immoral in

<sup>1</sup> Comparative Grammar, Vol. I, p. 61.



their behaviour, and seem to have lived in a state of polyandry, a man's heir being not his son, but the son of his sister's.<sup>1</sup> That this account was true in every particular need not be urged. It is given to us by enemies; but, whether true or not, it illustrates the gulf in habits, customs, and languages, which existed between the Madhyadēsa and the Punjab.

Pañjābī has a very scanty literature. The oldest work which is usually said to be written in the language is the *Ādi Granth*, the sacred Scriptures of the Sikhs; but, although the manuscripts of the

Literature.

book are universally written in the Gurmukhī character, a very small portion of its contents is really in the Pañjābī language. It is a collection of hymns by various poets, most of whom wrote in some form of Western Hindi, while others even wrote in Marāṭhī. The best known Pañjābī portion is the *Japji*, or introductory stanzas by Nānak, who was born in 1469 A.D. The celebrated *Janam Sākhi* (a life of Nānak) is in Lahndā, not in Pañjābī. Later works are the *Sākhi-nāma* (translated into English by Sardār Attar Singh Bhadaurīā), another *Janam Sākhi* by Maṇi Singh, and a life of Har Gobind, the sixth guru (1606-1636 A.D.). Some of these are probably in Lahndā, but I cannot say this for certain, as I have not seen any of them. The *Wārā Bhaī Gurdāsā* is a collection of verses dating from the guruship of Arjun (1561-1606 A.D.), and has been printed (Amritsar, 1879). The verses are written in the stylo known as *teār*. A *teār* originally meant a dirge for the brave slain in battle, and hence any martial song of praise, and the poems are intended to describe the battle of good and evil in the human soul. As specimens of the earlier secular literature, Dr. Thornton<sup>2</sup> mentions the *Pāras bhāg* (a collection of ethical precepts), an epic on Akbar's siege of Chittaur, and a much admired epic on Nādir Shāh's invasion. The later literature is mainly composed of translations and imitations of works in Sanskrit, Hindi, or Persian. The most famous of these imitators is Hāshim, who flourished in the time of Ranjit Singh. The *Khair Manukh* is a poetical guide to the Greek system of medicine.

Besides the above, the bardic, or folk-literature, of the Punjab deserves more than a passing notice. It contains several cycles that may almost be called epics, the most important of which are those referring to the famous hero Rājā Rasālū, to Hīrā and Rānjhā, and to Mīrzā and Sāhibā. The version of the Hīrā and Rānjhā legend by Wāris Shāh is considered to be a model of the purest Pañjābī. The folk-poetry of the Punjab has received considerable attention from European scholars, and deservedly so. It has all the swing and music of the border ballads of England and Scotland. The best known work on the subject is Colonel Sir Richard Temple's monumental *Legends of the Panjāb*.

The Serampore missionaries issued a Pañjābī version of the New Testament in 1815. Since then several editions of other parts of the Bible have appeared in the language. There is also a considerable Christian literature.

#### AUTHORITIES—

Carey, the famous missionary of Serampore, was the first to describe the Pañjābī language, in his Grammar published in 1812. The only previous mention of it which I can find is a couple of brief notices in Adelung's *Mithridates* (1808-1817).

<sup>1</sup> Can the author of this description have had the customs of the Jatts in his mind when writing? The passage referred to above is in *Mahābhārata*, VIII, 3099 ff. In 1. 2033 the tribe of Jārtikas is mentioned, and these perhaps were the ancestors of the modern Jatts.

<sup>2</sup> See the article mentioned under the head of Authorities.

The following is a list of all the works dealing with Pañjābī which have come under my notice. Except in one or two instances, I have excluded reference to texts printed in India. These can be found in Mr. Blumhardt's catalogues mentioned below. I give, however, a pretty full account of editions of the *Ādi Granth*. I have excluded all mention of works in Western Pañjābī, or Lahndā, in which the *Janam Sākhī* and other works are written. This is an altogether different language, akin to Sindhi and Kāshmiri.

### I.—GENERAL (including Texts).

**ĀDI GRANTH.**—*Sri Guru Granth Sāhib Ji*. Numerous editions. I have noted the following. Unless otherwise stated, they are in the Gurmukhi character. Lahore, 1864; *ib.*, 1868; *ib.*, 1881; Gujranwala, 1882; Lahore, 1885; *ib.*, 1886; *ib.*, 1887; *ib.*, 1890; Amritsar, 1892; Lucknow (Dvā-nāgarī character), 1893.

*Selections, etc.*—A collection of *Hākas* from the *Ādi Granth*. Composed by *Tegh Bahadur*, the ninth Guru. Lahore, 1867. *Pōthi Anandū Sahib Mahla* (Devotional hymns of the Sikhs), composed by *Guru Amar Das* (consisting of 40 verses from Rāg Rāmkalī of the *Ādi Granth*). Lahore, 1873.

*Pañj Granth Ādi*.—(A collection of eight devotional books of the Sikhs, consisting of selections from the *Ādi Granth*.) Lahore, 1874; Gujranwala (Persian character), 1875; Lahore, 1878; *ib.*, 1879; Gujranwala (Persian character), 1879; Lahore, 1881; *ib.*, 1882; *ib.*, 1885; *ib.*, 1886; Amritsar (Persian character), 1893.

*Pōthi Bahīrā*.—(A manual of Sikh evening prayers, consisting of selections from the *Ādi Granth* and the *Granth of Guru Gobind Singh*.) Lahore, 1867, 1869, (with other extracts from the *Ādi Granth*) 1869, 1873, 1874, (with select passages from the *Ādi Granth*, Persian character) 1874, 1875, 1878, 1879; Amritsar, 1893.

*Pōthi Japji*.—(A collection of Sikh hymns and prayers, composed by Nānak, which form the introductory chapter to the *Ādi Granth*.) Lahore, 1865, 1868, (Persian character) 1871, (Persian character) 1872, 1873, (with other verses by Nānak taken from the *Ādi Granth*) 1873, 1874, (Persian character) 1874; Amritsar, 1875; Karachi, (in Khoja-Sindhi characters) 1875; Lahore, 1876, (with other verses by Nānak) 1876, (with a Pañjābī commentary by Bihārī Lal) 1876; (Persian character) Sialkot, 1876; Lahore, 1877, (with a commentary by Mañi Singh) 1877, (with a commentary by Pañdit Salgrām Das) 1877; (Persian character) Sialkot, 1877; (Persian character) Lahore, 1878, 1879, (with Mañi Singh's commentary) 1879; (Persian character) Sialkot, 1879; Amritsar, 1882; (with commentary of Hariprakāś, entitled *Dūdī-arthāvalī*) Rawalpindi, 1889; Lahore, (with Bihārī Lal's commentary) 1891, with Mañi Singh's commentary) 1900.

(The original text of the Japji form is given as an appendix to Trumpp's Translation of the *Ādi Granth*.)

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*Collog al Pa jab oft e No tle Panjab Calcutta 1910 (Th s deals mainly w h*  
*t le Panjab poken north and north west of Lahore )*

The Panjabi language is usually said to be written in the Gurmukhi alphabet indeed he name Gurmukhi is often applied most incor

W tten Character

rectly to the language itself There is no more a Gur mukhi language than there is a Deva nagari one As a matter of fact several languages have been written in Gurmukhi The *Adi Gran th* which is throughout written in that character is mostly in some dialect or other of Western Hindi and even contains some Marathi hymns

The true alphabet of the Punjab is known as the *Landa* or clipped It is connected with the Mahrajani characters of Northern India and resembles it in having a very imperfect system of representing the vowel sounds Vowel signs are frequently omitted It is said that in the time of Angad the second Sikh Guru (1538 to 52 A D) this Landa was the only alphabet employed in the Punjab for writing the vernacular Angad found that Sikh hymns written in Landa were liable to be misread and he accordingly improved it by borrowing signs from the Deva nagari alphabet (then only used for Sanskrit manuscripts) and by polishing up the forms of the letters so as to make them fit for recording the scriptures of the Sikh religion Having been invented by him this character became known as the *Gur u l h* or the alphabet proceeding from the mouth of the Guru Ever since this alphabet has been employed for writing the Sikh Scriptures and its use has widely spread mainly among members of that sect

On the other hand Landa has remained current all over the Punjab and is especially used by shop keepers

Closely resembling Landa is *Takri* or *Tākrī* the character employed in the Himalayas north of the Punjab a refined variety of which is Dogri the official character of Jammu Takri leads us further north into Kashmir Here just as Gurmukhi is a polished form of Landa we find the Sharada character employed in Kashmir by Hindus for all purposes It is a polished variety of Takri and is as complete as Deva nagari In order to show the close connection between these four alphabets I give them together in parallel columns on the following page Landa and Takri differ considerably from place to place and I have taken the specimens from fairly central localities in the area in which they are respectively employed

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D fully described in pp 63 11 For the various forms of Landa and Takri the reader is referred to Dr L n e s  
 Co of Sp m n ent oned and the head of Authentic Comparison the present writer has taken on the  
 Modern Indo-Aryan Alphabets of No h We te n Ind s al o m nt on d und r that head

Gurmukhī.	Laṇḍā.	Tukrī.	Śaradā.		Gurmukhī.	Laṇḍā.	Tukrī.	Śaradā.	
ਮ	म	म	म	'āirā'	ੳ	३	३	५	da
ਫ	फ	८	७	'īrī'	ਫ	८	८	८	ḍha
ਭ	८	८	३	'ūrā'	ਫ	८	८	ਮ	ya
ਭ	८	८	ਮ	o	ੳ	ੳ	ੳ	ੳ	la
ਸ	८	८	ਸ	an	ਬ	ੳ	ੳ	ਬ	tha
ਤ	ੳ	ੳ	ੳ	ha	ੳ	ੳ	ੳ	ੳ	da
ਕ	ੳ	ੳ	ਕ	ka	ੳ	ੳ	ੳ	ੳ	ḍha
ਖ	ੳ	ੳ	ੳ	kha	ਨ	ੳ	ੳ	ੳ	na
ਪ	ੳ	ੳ	ੳ	ga	ੳ	ੳ	ੳ	ੳ	pa
ਘ	ੳ	ੳ	ੳ	gha	ੳ	ੳ	ੳ	ੳ	pha
ਙ	ੳ	ੳ	ੳ	ṅa	ੳ	ੳ	ੳ	ੳ	ba
ਚ	ੳ	ੳ	ੳ	cha	ੳ	ੳ	ੳ	ੳ	ḍha
ਛ	ੳ	ੳ	ੳ	chha	ੳ	ੳ	ੳ	ੳ	ma
ਜ	ੳ	ੳ	ੳ	ja	ੳ	ੳ	ੳ	ੳ	ya
ਝ	ੳ	ੳ	ੳ	jha	ੳ	ੳ	ੳ	ੳ	ra
ਟ	ੳ	ੳ	ੳ	ṭa	ੳ	ੳ	ੳ	ੳ	la
ਠ	ੳ	ੳ	ੳ	ṭha	ੳ	ੳ	ੳ	ੳ	va
ਡ	ੳ	ੳ	ੳ	ḍa	ੳ	ੳ	ੳ	ੳ	ra





There are two nasal signs, *viz.* \* known as *ṭippi*, and \* known as *bindi*.

*Ṭippi* can be written over any syllable containing (non-initial) *ā*, or any of the short vowels *a*, *i*, or (non-initial) *u*. Before *ṣ* *sa*, it is pronounced as *n*. Thus, *ṣṣ* is pronounced *ans*. Before *ṣ* *h* or another vowel, or at the end of a word, it has the sound of the *n* in the French word *bon*, which I represent by the sign \* over the vowel nasalised. Thus, *ṣiṣ* *sik*, *ṣiṣṣ* *jīu*, *ṣṣ* *nū*. Before any other consonant it has the sound of the nasal of the class to which that consonant belongs. Thus, *ṣṣ* *chaṅgā*, *ṣṣ* *pañohkī*, *ṣṣ* *piṇḍ*, *ṣṣ* *hindā*, *ṣṣ* *khanuā*, *ṣṣ* *amb*, *ṣṣ* *sammāt*.

*Bindi* may be written over any syllable containing any of the long vowels *ā*, *i*, *ē*, *ai*, *ō* or *au*, whether initial or non-initial, or over the initial forms of *u* and *ū* (the non-initial forms of these last two vowels take *ṭippi*). *Bindi* generally has the sound of the *n* in the French word *bon*, and is then represented in transliteration by \*. Thus, *ṣṣ* *bāṣe*, *ṣṣ* *asē*, *ṣṣ* *ēlū*. Often, however, when not at the end of a word or preceding *h* or *s*, it is pronounced like *ṭippi*.

The Pañjābī language requires very few compound consonants. The following are the ones most usually met with:—*ṣ* *śa*, *ṣ* *mha*, *ṣ* *uha*, *ṣ* *rha*, *ṣ* *lha*, *ṣ* *ṣha*, *ṣ* *gya*, *ṣ* *elha*, *ṣ* *tya*, *ṣ* *śma*. When *ṣ* *ra* is the second member of a conjunct it takes the form of a subscript dash. Thus, *ṣ* *sra*, *ṣ* *kra*, *ṣ* *khra*, *ṣ* *gra*, *ṣ* *tra* (rather common), *ṣ* *dra*, *ṣ* *pra*, *ṣ* *bra*, *ṣ* *bhra*.

When a letter is doubled the sign \*, known as *adhik*, is written above the line immediately in front of it. Thus, *ṣṣ* *sapp*, *ṣṣ* *gaddi*, *ṣṣ* *assū*, *ṣṣ* *bichohkū*, *ṣṣ* *pathar*.

Other compound consonants are indicated by mere juxtaposition. Thus, *ṣṣ* *bakbaki*, not *bakabaki*, as we might expect; *ṣṣ* *khurchan*, not *khurachan*; *ṣṣ* *māṣṣā*, not *māṣṣā*; *ṣṣ* *mārda*, not *mārādā* or *mārādā*.

In the Eastern Punjab, but not in the Mājh, there is a cerebral *ṣ*-sound which also occurs in Lahndā, Vernacular Hindūstānī, Central and Western Pabāṣī, Rājasthānī, Gñjarātī, Marāṣhī, and Oṣiyā. It is indicated by affixing a short tick to the right hand lower corner of the ordinary character for *ṣ*. Thus, *ṣṣ* *ṣa*.

As in Western Hindi the inherent *a* of the final consonant of a word is not pronounced.

The letter *ṣ* sometimes has the sound of *wa*, and sometimes that of *va*. The *va* is not pronounced as in English, with the lower lip pressed against the upper teeth. It is a pure labial sound made by pressing the two lips together, and letting the breath issue between them. In cognate languages the letter generally has a *v*-sound before the vowels *i* and *e* (whether long or short) and a *w*-sound before other vowels. In Pañjābī this rule generally holds good when the letter is in the middle of a word, but at the commencement of a word it is not followed. Here the only rule seems to be custom, and I have accordingly given as a supplement to the skeleton grammar a list of words taken from Bhāi Māyā Singh's Dictionary which commence with the letter and in which that letter is pronounced as *v*. In all other Pañjābī words commencing with the letter it is pronounced as *w*.

Hitherto we have dealt with the alphabets employed by Sikhs and Hindūs. It must be remembered that there is also a large Musalmān population in the Pañjābī-

speaking area, which uses Pañjābī as freely as its Hindū neighbours. These people, however, when they write the language usually employ the Perso-Arabic alphabet as adapted for Hindōstānī. It has no local peculiarities.

Specimens written in all the foregoing scripts (except Lanḍā) will be found in the following pages. No specimens have been received in Lanḍā, nor does that character easily lend itself to writing more than a few sentences. Its decipherment is so difficult even to those who write it, that it is seldom employed except for writing accounts and the like among illiterate shopkeepers.

Pañjābī Grammar in the main follows that of Hindōstānī,  
so that few remarks are necessary.

As regards pronunciation, the only letters which require special notice are *h* and some of the aspirated consonants. In Lahndā these are pronounced in a peculiar way, and the same fact is evident in the western districts of the Pañjābī area. The best account of this pronunciation is that given by Mr. Grahame Bailey in his grammar of the Wazirabad dialect, of which the following is an abstract.

In these districts, when *h* commences a word, or precedes an accented syllable, it has a strong guttural sound resembling that of a somewhat strongly pronounced ع *'ain*, in Arabic. We might compare the Cockney pronunciation of *ham* as *'am* (not *'am*). Thus, *hiyyā*, the sides of a bed, is pronounced *'iyyā*, and *pihār*, the wages of grinding, *pī'ār*.

In other positions, *i.e.* when it is not at the beginning of a word or preceding an accented syllable, it is hardly audible or may be altogether inaudible, but it strongly raises the pitch of the preceding vowel, often altering the whole tone of the word. Thus, *lāh*, bring down, is very different in sound from *lā*, attach, although the *h* in the former is often quite inaudible. Similarly the first *ā* in *kāhā*, speedy, is pronounced in a high tone, while in *kāḍā*, black, it has the ordinary tone, although the *h* in the former word is not itself sounded.

The same remarks apply to the *h* shown in transliteration of soft (not hard) aspirated consonants, *viz.* :—*gh*, *jh*, *ḡh*, *dh*, *bh*, *ph*, *nh*, *mh*, *rh*, *wh*, etc., but not in the case of the hard aspirated consonants *kh*, *chh*, *ṭh*, *th*, *ph*, or of *sh*. Thus, *bhrā*, a brother, is pronounced *b'rā*, *ghumā*, a measure of land, *g'umā*, and *Chanāḥ*, the Chināb river, is pronounced *Chan'ā*. On the other hand, in *kārḥ*, in which *rḥ* follows an accented vowel, the *h* is inaudible, but the *u* is pronounced in a higher tone than in *kār*, the joint of a plough; and the *a* of *bāggḥī* (pronounced *bāgg'ī*, not *bāggī*), a buggy, is higher in tone than the *a* of *bāggī* (feminine), white.

In nouns, the most noteworthy peculiarities are that the oblique plural ends in *ā* and that the suffix of the genitive is *dā*, which, like adjectives ending in *ā*, agrees, not only in gender and number, but also in case, with the noun with which it is in agreement.

In the verbs, two forms of the verb substantive may be noted. One is *jē*, he is. This is only heard in the western districts of the Pañjābī area, and its correct meaning was first indicated by Mr. Grahame Bailey in his Wazirabad Grammar already alluded to. By origin *jē* is the pronoun of the second person plural combined with the verb

substantive, and it properly means 'there is to (or by) you.' This is evident in phrases like :—

*kī mīlēā jē*, literally, what was got to you, *i.e.* what did you get? Standard Pañjābī *tuhānū kī mīliā*.

*kī ākheā jē*, what was said by you, what did you say? Standard *tusē kī ākheā*.

*kī jē*, what has happened to you.

Generally, the reference to the second person is less direct, and must be translated, if at all, by some such phrase as 'I say to you,' or 'I ask you.' Thus, *kī jē*, already given, also means 'I ask you what has happened (to anybody, not necessarily to you).' Similarly :—

*ōlthē dō jē*, I say to you there are two there.

*māī āyā jē*, I say to you I have come.

*sāhū jē*, I say to you it is the Sāhib.

It is evident that, in the last three examples, the 'I say to you' can be for all practical purposes omitted, and the *jē* represented, as it is in the grammar, by 'he is' or 'they are.' It can, however, only be used in sentences like the foregoing.

The common form of the past tense of the verb substantive is usually *sī* for both masculine and feminine singular, and for the masculine plural. This is generally explained as the feminine of *sā*, but much more probably it is a corruption of some old form akin to the Prakrit *āsī*, Sanskrit *āsīt*, he was. The infinitive of the finite verb generally ends in *na* (not *na*), though *na* occurs in the case of some verbs. The future presents a few irregularities and there is a passive voice formed by adding *i* to the active root (see p. 616), but on the whole the conjugation of the verb closely resembles that of vernacular Hindōstānī. It is therefore believed that the annexed skeleton grammar will enable the student to understand the language of the following specimens.

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[illegible]

	I	Thou	He etc, it that	Thou (1)	Thou (2)	Who which (1)	Who which (2)
Sing							
Nom	/aṭ' (oḥs) māt	tu	aḥ aḥ oḥs auḥ	āḥ aḥ	a/ aḥ, aḥs	jō	juḥs juḥsa
Agent	maṭ	taḥ	un a/ uḥmaḥ etc	in ēn iḥmaḥ, etc		ju i/maḥ etc	
Obj	maḥ b it me te from me	taḥ (tā te)	mā qṣ aḥ	tā, is zṣ, aḥs	Base unchanged	juḥ juḥ	
Gen	me i	taḥ a	i / dā waḥa aḥ	aḥdā, zedā etc		juḥdā etc	
Plur							
Nom	aḥs	tusi	zḥ	aḥ	a/ aḥ a/ i	jō	
Agent	aḥi	tusi	i aḥi uḥiḥmaḥ, etc	maḥi in/maḥi, etc	aḥiḥmaḥ, etc	juḥiḥ, juḥiḥmaḥ	
Obj	aḥō aḥ	tusiḥ, tuḥāḥi	uḥāḥō ḥmaḥ	in/ā, enāḥ	aḥā, aḥā	juḥāḥ	
Gen	aḥdā aḥdā	tusiḥdā tuḥāḥdā	uḥāḥdā aḥ	ināḥdā etc	a/ ādā etc	juḥāḥdā	

<sup>1</sup> In colloquial Panjabi we have *two, twadda*, instead of *tuka tukaḡa*.  
*Ap* self has its genitive *apna*. In the sense of 'Your Honour' the use of this word is borrowed from Hindustani. The usual respectful pronoun of the second person is the plural *tusi*.

	That (1)	That (2)	Who F (1)	Who F (2)	What ?	Anyone, someone	Anything
Sing Nom	<i>aṭ</i>	<i>tiḥṛa, tṛṛṛa</i>	<i>Laun</i>	<i>Liṛa, Liṛa</i>	<i>Liṛ, Liṛ</i>	<i>Liṛ, Liṛ</i>	<i>Liṛhā, Liṛhā, Liṛhā, Liṛhā, Liṛhā</i>
Agent	<i>tiṛ, etc</i>		<i>tiṛ, etc</i>		<i>tiṛhā, etc</i>	<i>Liṛhā, Liṛhā</i>	<i>Liṛhā, Liṛhā</i>
Obl	<i>tiḥ, tiḥ</i>		<i>Liḥ, Liḥ</i>		<i>Liḥ, Liḥ</i>	<i>Liḥ</i>	<i>Liḥ</i>
Gen	<i>tiḥḍa, etc</i>		<i>tiḥḍa, etc</i>		<i>Liḥḍa, etc</i>	<i>Liḥḍa</i>	<i>Liḥḍa</i>
Plur Nom	<i>aṭ</i>	Declined regularly, as an adjective	<i>Laun</i>	Declined regularly, as an adjective			
Agent	<i>tiṛhā</i>		<i>Liṛhā, etc</i>		Not used		
Obl	<i>tiḥḍā</i>		<i>Liḥḍā</i>				
Gen	<i>tiḥḍāḍa</i>		<i>Liḥḍāḍa</i>				

### III VERBS—A—Auxiliary Verb and Verb Substantive

Present tense—I am, etc

	Sing		Plur	
	Masc	Fem	Masc	Fem
1	<i>hā, hāḡā, hāṭ</i>	<i>hā, hāḡā, hāṭ</i>	<i>hā, hāḡā, hāṭ</i>	<i>hā, hāḡā, hāṭ</i>
2	<i>hāṭ, hāṭṛa, ḥ</i>	<i>hāṭ, hāṭṛa, ḥ</i>	<i>hā, hāḡā, hāṭṛa</i>	<i>hā, hāḡā, hāṭṛa</i>
3	<i>hā, hāṭṛa, hāṭṛa, hāṭ, ṭ, ṭ, ṭ, ṭ</i>	<i>hā, hāṭṛa, hāṭṛa, hāṭ, ṭ, ṭ, ṭ, ṭ</i>	<i>hā, hāṭṛa, hāṭṛa, hāṭṛa, hāṭṛa, hāṭṛa, hāṭṛa, hāṭṛa</i>	<i>hā, hāṭṛa, hāṭṛa, hāṭṛa, hāṭṛa, hāṭṛa, hāṭṛa, hāṭṛa</i>

Past Tense—I was, etc

	Sing		Plur	
	Masc	Fem	Masc	Fem
1	<i>aṭ, aṭṛa, ṭ, ṭṛa, ṭṛa</i>	<i>aṭ, aṭṛa, ṭṛa</i>	<i>aṭ, aṭṛa, ṭṛa</i>	<i>aṭ, aṭṛa, ṭṛa</i>
2	<i>aṭ, aṭṛa, hā, aṭ</i>	<i>aṭ, aṭṛa, hā, aṭ</i>	<i>aṭ, aṭṛa, hā, aṭ</i>	<i>aṭ, aṭṛa, hā, aṭ</i>
3	<i>hā, aṭ, aṭṛa, hā, aṭ, aṭṛa, hā, aṭ</i>	<i>hā, aṭ, aṭṛa, hā, aṭ, aṭṛa, hā, aṭ</i>	<i>hā, aṭ, aṭṛa, hā, aṭ, aṭṛa, hā, aṭ</i>	<i>hā, aṭ, aṭṛa, hā, aṭ, aṭṛa, hā, aṭ</i>

The negative of the forms *hā, aṭ, etc*, is *hā, aṭ, etc*. The negative of *ṭ* is *naṭ* or *naṭ*. *Naṭ* is used for both genders and both numbers.

Some of the above forms are only of local occurrence. The most usual forms are—

	Present (Com. Gen.)		Past			
			Sing		Plur	
	Sing	Plur	Masc	Fem	Masc	Fem
1	<i>hā</i>	<i>hā</i>	<i>aṭ, ṭ</i>	<i>aṭ</i>	<i>aṭ, ṭ, ṭ</i>	<i>aṭ</i>
2	<i>hāṭ</i>	<i>hāṭ, hā</i>	<i>aṭ, ṭ</i>	<i>aṭ</i>	<i>aṭ, ṭ, ṭ</i>	<i>aṭ</i>
3	<i>hā</i>	<i>hā</i>	<i>aṭ, ṭ</i>	<i>aṭ</i>	<i>aṭ, ṭ, ṭ</i>	<i>aṭ, ṭ</i>

#### —Active Verb.—

Root,—	<i>ghāl, send</i>
Infinitive,—	<i>ghālā, ghālā, to send</i>
Pres part,—	<i>ghālā, sending</i>
Past part,—	<i>ghālā, sent</i>
Noun of Agency,—	<i>ghālā, a sender</i>
Gerund,—	<i>ghālā, sending</i>
Conjunctive part,—	<i>ghāl, ghālā, ghālā-ḥā(-Lā, -Lā-Lā), ghālā-ḥā(-Lā, -Lā-Lā)</i>

NOTE—If the root ends in *n, r, l, o, s*, the infinitive ends in *na, not nā*. Thus, *panā, to know, panā, to know*.

Roots ending in a vowel or *h* form the pres part in *nā*. Thus, *daṇḍā, coming, ṭāṇḍā, remaining, ḥāṇḍā, ending, gaḥṇḍā, thrice h—* Sometimes the pres part takes the termination *na*. Thus, *daḥḥā, for dāḥḥā, seeing*.







- Varina* to sit to flow  
*Var* enmity  
*Varan var* an enemy  
*Varan varar* waste depopulated  
*Var* the name of a certain caste  
*Var* sound voice (corruption of *ava* )  
*Varana varava* to play upon a musical instrument  
*Varj varaj* by beat of drum  
*Varja* to omit a sound  
*Varalat* agency  
*Varakam* saprin wood (used as dye)  
*Varalamba varalamb* a certain tree *Varaja a borca*  
*Varakam* coloured with *varakam*  
*Varil* an agent a pleader  
*Varil* separate asunder  
*Varilōd* now the time for bringing forth young (of a cow or mare)  
*Varillo varil* divided separated  
*Var* a crook bend  
*Var* hūr a breeze  
*Var* a raft rafter  
*Varā* towards by  
*Varat varat* see *varat*  
*Varagan* the wall round a courtyard  
*Var* a saint a prophet  
*Varina* to surround  
*Varloh vattol* in his a large brass cooking vessel  
*Var* a certain tree *Salvadora oleoides*  
*Varj* traffic commerce  
*Varj* a bamboo a tent-pole  
*Var* wan an arrow a kind of coarse twine  
*Varaicl* name of a sept of the Jat caste  
*Vara* like equal to timber to support the earth filled into a grave  
*Varagalana varagalana* to inveigle persuade  
*Var* a window a small door time turn  
*Var* a preparation of pulse  
*Varanam* bold brave  
*Varanam* heroism  
*Varaka* the leaf of a book  
*Varim* heartache severe sorrow  
*Varima* a carpenter's bit  
*Varim* the mound raised by white ants a small carpenter's bit  
*Varit* a fast fasting a share  
*Varitara* usage custom a share  
*Varitara* to divide distribute  
*Varitara* usage custom, a divider

- Vasāv*, growing (of a village).  
*Vasākh*, see *visākh*.  
*Vasōā*, a Hindū holiday occurring on the first of *Vasākh*.  
*Vast*, a thing, goods and chattels.  
*Vāt*, distance, space ; a road.  
*Vat*, a weight ; enmity ; a boundary line between fields, etc.  
*Vatt*, again ; moisture in the ground.  
*Vatvānī*, a clod for cleaning.  
*Vayāh*, a wedding.  
*Vayāhūā*, *vayāhūā*, to marry.  
*Vayāhtā*, married (of a woman).  
*Vayākarn*, grammar.  
*Vayākarnī*, a grammarian.  
*Vayāpak*, pervading.  
*Vayāpī*, pervading.  
*Vēchūā*, to sell.  
*Vēdāt*, the Vēdānta system of philosophy.  
*Vēkhūā*, to see.  
*Vēl*, a climbing plant.  
*Vēlā*, time, moment.  
*Vēlnā*, *vēlūā*, a rolling-pin ; to roll, to seed cotton.  
*Vēlūī*, a machine for seeding cotton.  
*Vērūā*, the courtyard of a house.  
*Vēsākh*, see *visākh*.  
*Vēsākhī*, see *visākhī*.  
*Viāhūā*, = *vayāhūā*.  
*Viāhtā*, = *vayāhtā*.  
*Vich*, an interval.  
*Vichār*, consideration.  
*Vichch*, in.  
*Vichōlā*, a mediator.  
*Vidā*, dismissed.  
*Viddiā*, *viddyā*, knowledge.  
*Vigarnā*, to be spoiled.  
*Vigārūā*, to spoil.  
*Vigārū*, a spoiler.  
*Vigrāū*, damage ; one who spoils.  
*Vigrāūā*, to cause to be spoiled.  
*Vikāū*, sale, selling ; for sale.  
*Vikāūā*, to cause to be sold.  
*Vikh*, poison.  
*Vilāit*, *vilait*, *valāit*, or *valait*, a country ; England.  
*Vilāitī*, foreign ; English.  
*Vilkhūā*, to sob, lament.  
*Vingā*, crooked, uneven.

*Pi* a brother (used by a sister)

*Piana* a waste, solitude

*Pid* duly use practice

*Pih* name of a sect of the Jat caste

*Pila* scarce rare far apart

*Pirodh* enmity

*Piodli* quarrelsome

*Pit* a circle of clients

*Pisah* trust faith

*Pisalh, pasalh, usalh* name of a month

*Pisalh, pasoa usalh* the first day of *Pisalh* on which a festival occurs

*Pisla*, ordure

*Pissana* to be forgotten, to forget

*Pitth*, a bird's dung

*Pitthna* to drop dung (of a bird)

*Pular*, conduct, behaviour, trade, traffic

## DŌGRĀ OR DŌGRĪ.

The Dōgrā or Dōgrī dialect of Pañjābī takes its name from Dōgar or Dugar, the title of the submontane portion of the Jammu State. This portion of the Jammu State has to its north the hill country of Jammu separating it from Kashmir, in which a variety of dialects, such as Rāmbanī and Pōguli, intermediate between Dōgrā and Kāshmirī are spoken. These dialects in many respects closely resemble Dōgrā, but I have classed them with Kāshmirī as they present the regular use of pronominal suffixes attached to the verb which is characteristic of that language. In the hills in the north-east of the Jammu State lies Bhadarwāh, the language of which, Bhadarwāhī, is a form of Pahārī. To the east of Jammu lies the State of Chamba. The main language of Chamba, Chamāñālī, is also a form of Pahārī; but a mixed form of speech called Bhaṭṭālī, which is based on Dōgrā, is spoken in the west of the State, near the Jammu Frontier. South of Jammu lie the Punjab districts of Sialkot and Gurdaspur, the main language of which is Pañjābī. Dōgrā is, however, spoken along the northern border of these districts. South-east of Jammu lies the district of Kangra; here a dialect of Pañjābī is spoken which is closely allied to Dōgrā. Not far to the west of Jammu City runs the river Chenab, beyond which lies the Naushahra country. Dōgrā extends to a few miles beyond the Chenab. Further on we come to the hill dialects connected with the northern form of Lahndā.

The word Dōgar is popularly said to be a corruption of the Sanskrit Dvīgarta, but this derivation is not accepted by European scholars at the present day. On the contrary, the ancient name of the country appears to have been *Durgara*, from which 'Dōgar' is derived, through the Prakrit 'Doggara.'

As will have been gathered from the foregoing remarks, Dōgrā is bounded on the south by standard Pañjābī, on the east and north-east by Pahārī, on the north by the semi-Kāshmirī hill dialects, and on the west by Lahndā.

There are three sub-dialects of Dōgrā mentioned in the reports. These are Kañḍiālī, the Kāñgrā Dialect, and Bhaṭṭālī. Kañḍiālī is a mixture of standard Pañjābī and Dōgrā spoken in the hills of the north-east of Gurdaspur. The Kāñgrā Dialect is the main language of the head-quarters *talqīs* of Kangra District, and Bhaṭṭālī is spoken in Western Chamba. Like Kañḍiālī, the Kāñgrā Dialect is a mixture of Dōgrā and standard Pañjābī, with also a few peculiarities of its own, while Bhaṭṭālī is a mixture of Dōgrā, Kāñgrī, and Chamāñālī.

The following are the estimated number of speakers of Dōgrā in localities in which it is a vernacular:—

Number of speakers.

<sup>1</sup> See Dr. Stein's translation of the *Rājatarāṅgīnī*, Vol. II, p. 432. It will be observed that the initial *ḍ* of Dōgar has been cerebralised. This is an example of the influence of Lahndā, in some dialects of which an initial *ḍ* is often cerebralised. Thus in the *Thaḷī* of Shahpur, the root *dā*, give, becomes *ḍā*.

Dogra Proper—	
Jammu and neighbourhood	434 000
Gurdaspur	60 000
Sialkot	74 727
	<hr/>
Kandul (Gurdaspur)	568 27
Kangra District	10 000
Bhateal	636 500
	<hr/>
	14 000
	<hr/>
TOTAL	1 229 207

In the above table the figures for Jammu are mere estimates based on the returns of the Census for 1901 as no language census was taken of that State in 1891. The Gurdaspur and Sialkot figures are better estimates being based by the local officers on the returns of the Census of 1891. The Bhateal figures are those reported by the Chamba officials. In Gurdaspur Dogra is spoken nearly all over the lower hills and in Sialkot it is spoken in 116 villages of Zafarwal *Tahsil* to the north and west of Zafarwal and all over the Bajwat *Alaga* of the Sialkot *Tahsil*.

No information is available as to the number of speakers of Dogra outside the region in which it is a vernacular.

Dogra closely resembles standard Panjabi. The main differences consist in the change in oblique form of the noun substantive and in the employment of a different postposition for the accusative dative case. The vocabulary too differs somewhat being influenced by Lahnda and (especially) Kashmiri. As regards the oblique form all masculine nouns add a short *e* or *ai* in the singular to the nominative while feminine nouns add *a* thus following the example of northern Lahnda. For the accusative dative case the usual suffix is *li* or *gi* instead of the Panjabi *nū*. In Kangra an alternative suffix is *jo*. Dogra also prefers the word *ti/a* to mean 'was' instead of the more usual *sa* or *si* of standard Panjabi.

So far as I am aware the only Dogra book which has been printed is a version of the New Testament in Jumboo or Dogura issued by the Serampore Missionaries in the year 1826. There are said to be some translations of Sanskrit books into Dogra one of which a version of the *Lilavati* (a mathematical work) is mentioned by Dr. Buhler.<sup>1</sup>

#### AUTHORITIES—

The only previous account of the Dogra dialect which I have seen is contained in the following—

DREW FREDERICK—*The Jammu and Kashmir Territories. A Geographical Account* London 1875  
 Account of Dogra pp 463 ff. Dogra Alphabet described p 471. Appendix I (pp 503 ff.)  
 Dogra Grammar

Dogra has an alphabet of its own which is allied to the Takri alphabet current in the Punjab Himalayas. Some thirty or forty years ago the then Maharaja of Jammu and Kashmir caused to be invented a modified form of the current Takri so as to bring it more into line with Devanagari and Gurmukhi. This improved Dogra is used for official documents but it has not generally displaced the old Takri form of script which is that employed in the

<sup>1</sup> Detailed Report of a Tour near the of Sanskrit MSS made in Kaimur Rajputana and Central India Bombay 187 p 4

following specimens. This alphabet is very imperfect. Theoretically it has all the letters found in Dēvanāgarī except a few which are not employed in the vernacular language, but the vowels are so loosely written, that it might almost be said that any vowel sign can be employed indifferently for any vowel sound. More especially, *e* and *i*, and *o* and *u* are frequently confounded. At other times we find vowels omitted altogether, so that the reading of a Dōgrā document is no easy task.

There is another peculiarity in Dōgrā writing which should be observed. It is the very frequent employment of the initial forms of vowels instead of the non-initial forms in order to represent non-initial long vowels. It is as if in Dēvanāgarī we were to write ददा when we meant to write दा. An examination of the specimens will show instances of this in every line. In order to indicate this, in transliterating the specimens, I insert an apostrophe before every vowel which is written in the initial form. It is as if I were to transliterate ददा by *d'dā* and दा by *dā*.

In order to facilitate the reading of the text I have, whenever a word is wrongly spelt, first transliterated it strictly as it is written and have then immediately afterwards transliterated the correct spelling which I place between marks of parenthesis. I have, however, altogether ignored the very frequent use of a long vowel for a short one, or *vice versa*. Such cases I have passed over silently in the transliteration. Dōgrā has never been printed in type of its own character. I therefore give the specimens in the vernacular character in facsimile just as I have received them. Types are, however, available for the form of Tākri employed in the adjoining State of Chamba, which is closely allied to that used for Dōgrā, and, as type-printed words are easier to read than facsimiles of handwriting, I give in each case the specimen also printed (in correct spelling) in the Tākri type of Chamba.

The printed Chamba Tākri alphabet is as follows :—

### Vowels.

ਠ a      ਠ ਆ      ਠ i      ਠ i      ਠ u      ਠ ੂ  
 2 ē      2 ai      ਠ ਓ      ਠ ਔ      • n̄.

### Consonants.

ਠ ka	ਖ kha	ਗ ga	ਘ gha	ਙ ṅa
ਚ cha	ਛ chha	ਜ ja	ਝ jha	
ਟ ta	ਠ tha	ਡ da	ਢ dha	ਣ ṇa
ਤ ta	ਥ tha	ਦ da	ਧ dha	ਨ na
ਪ pa	ਫ pha	ਬ ba	ਭ bha	ਮ ma
ਯ ya	ਰ ra	ਲ la	ਵ va	
ਸ sa	ਹ ha	ੜ ṛa	ਲ਼ ḷa	ਖ਼ kḥa

### Conjuncts.

ਯ ਯਾ    ਭਿ ਭਿ    ਭਿ ਭਿ    ਭਿ ਭਿ    ਭਿ ਭਿ    ਭਿ ਭਿ  
 ਭਿ ਭਿ    ਭਿ ਭਿ    ਭਿ ਭਿ    ਭਿ ਭਿ    ਭਿ ਭਿ    ਭਿ ਭਿ  
 ਭਿ ਭਿ    ਭਿ ਭਿ    ਭਿ ਭਿ    ਭਿ ਭਿ    ਭਿ ਭਿ    ਭਿ ਭਿ

### Numerals.

੧ 1,      ੨ 2,      ੩ 3,      ੪ 4,      ੫ 5,      ੬ 6,  
 ੭ 7,      ੮ 8,      ੯ 9,      • 0.

Double letters are never written. They are left to be inferred by the reader. Thus, *dittā*, given, is written ਢਿਤ ਦਿਤਾ, but must be read *dittā*.

The following are the Ḍōgrā characters as used in the specimens :—

### Vowels.

#### INITIAL FORMS.

ḍ a, ḍ ā, ḍ i or ī, ḍ u or ū, ḍ or ḍ  
e, ē or ai, ḍ ō or au, ḍ m or ~

#### NON-INITIAL FORMS.

ḍ ka, ḍ kā, ḍ ki or kī, ḍ or ḍ ku, ḍ kū, ḍ ke or kē,  
ḍ kai, ḍ kō, ḍ kau, ḍ kam or kām.

NOTE.—Great carelessness is allowed in writing the vowels and the nasal sign. They are often omitted altogether. Long and short vowels are frequently interchanged. Initial vowels are often written in the place of non-initial long ones. Thus—

ḍ for ḍ dā; ḍ for ḍ tā. The letter e or ē is frequently written for i, and ī for u.

### Consonants.

ḍ ka, ḍ kha, ḍ ga, ḍ gha, ḍ na;

ḍ cha, ḍ chha, ḍ ja, ḍ jha, ḍ ū;

ḍ ta, ḍ tha, ḍ da, ḍ dha, ḍ or ḍ va;

ḍ ta, ḍ tha, ḍ da, ḍ dha, ḍ na;

ḍ pa, ḍ pha, ḍ ba, ḍ bha, ḍ ma;

ḍ ya, ḍ ra, ḍ la, ḍ va, ḍ va;

ḍ ḡa, ḍ sa, ḍ ha, ḍ ḡa.

NOTE.—That the same sign is employed for ja and ga, and for ka and va (or va), respectively. There is really only one sign, —the letter sa. When it is necessary to represent the sound of the Persian ḡ, the character for ḡa is employed.



In order to facilitate comparison, I next give the current written forms of the letters of the Gurmukhī, Kāṣṭhī, and Dōḡrī alphabets.

Gurmukhī.	Kāṣṭhī.	Dōḡrī.		Gurmukhī.	Kāṣṭhī.	Dōḡrī.	
ਅ	ਐ	ਐ	'āiṛā'	ੳ	ੳ	ੳੳ	ḍa
ੲ	ੳ	ੳੳ	'īṛī'	ਊ	ਊ	ਊਊ	ḡha
ਓ	ੳ	ੳ	'ūṛū'	ਊ	=	≈ਊ	na
ਓ	ਊ	ਓ	ō	ਤ	ਤ	ਤ	ta
ਸ	ਸ	ਸ	sa	ਬ	ਬ	ਬਥ	tha
ਹ	ਹ	ਤ	ha	ਦ	ਦ	ਦ	da
ਕ	ਕ	ਕ	ka	ਪ	ਪ	ਪਧ	dha
ਖ	ਖ	ਖ	kha	ਨ	ਨ	ਨ	na
ਗ	ਗ	ਗ	ga	ਪ	ਪ	ਪ	pa
ਘ	ਘ	ਘ	gha	ਫ	ਫ	ਫ	pha
ਬ	ਤ	ਤੳ	ba	ਬ	ਪ	ੲ	ba
ਚ	ੲ	ਬ	cha	ਤ	ਤ	ਤ	bha
ਛ	ੲ	ਛ	chha	ਮ	ਮ	ਮ	ma
ਜ	ਜ	ਜ	ja	ਯ	---	ਜ	ya
ਝ	ਝ	ਝੳ	jha	ਰ	ੳ	ੳ	ra
ਞ	---	ਞ	ña	ਲ	ੳ	ਲ	la
ਟ	ੳ	ੳ	ṭa	ਵ	ੲ	ੲ	wa
ਠ	ੳ	ੳ	ṭha	ੳ	ੳ	ੳੳ	ra

## DOGRĀ GRAMMAR.

In its grammar Dogra closely resembles standard Pañjabī. The following are two main points of difference —

In pronunciation, no difference seems to exist between *e* and *a*: These two vowels appear to be quite interchangeable. Sometimes one is written and sometimes the other. At the end of a word (especially in the declension of nouns) both are pronounced short and both have the same sound, which more nearly resembles that of a short *a* than anything else. Indeed *a* is often written for *e*. In the skeleton grammar which follows I represent this final sound by *e*, but *a*: or *a* would be equally correct. Similarly *ē* is often written *aī* or *ā*.

All nouns even those ending in consonants have an oblique form singular differing from the nominative. In the case of masculine nouns, this oblique form usually ends in the indeterminate short vowel, sometimes written *e* sometimes *a*: sometimes *a*, which has just been described. The termination of the feminine oblique form singular is *a*. These terminations also occur in the northern dialects of Lahnda and in Western Pahārī. The termination of the oblique plural is *ē*, *aī* or *ā*. The postposition of the accusative-dative is generally *l*: or *g*: and very rarely the Pañjabī *nā*. Sometimes *de* (the locative of the genitive termination *da*) is employed for the dative, as in *jaedat-i-waledē jar*, having gone to a rich man. The other postpositions coincide with those in use in Pañjabī.

The Pronouns do not call for any special remarks unless we draw attention to the form of the accusative-dative of the pronouns of the first, second, and third persons. 'Me' is *mih*, *mig*, or *m*: 'thee' is *tul*, or *tug*, and 'him' is *us*. Similarly the accusative dative of 'this' is *is*. The conjugation of verbs presents a few irregularities. There is an alternative form ending in *da*, of the past participle. Thus, *morīda*, dead; *goachāda*, lost; *chahīd-i-har* it is proper, *grādā thā*, it was gone. The addition of the postposition of the genitive to a past participle without altering its meaning occurs in other hill languages, e.g. in Eastern and Western Pahārī. The future has several forms which are strange to standard Pañjabī. The syllable *che* or *chā* is added to the Imperative to give a permissive force. Thus, *l hachā*, let us eat, *manachā*, let us celebrate. In the word *lhāden* they (were) eating, the final *n* is a pronominal suffix meaning 'they,' added to the verb in imitation of Kāshmirī. There are occasional instances of neuter participles as in *chumīdē*, it was kissed.

It is hoped that the above remarks will be sufficient to enable the student to read the Dogra specimens, with the aid of the Skeleton Grammar which follows.

## DŌGRĀ SKELETON GRAMMAR

I NOUNS Gender —The s follows standard Pa job

Number and Case —

Singular		Plural	
D rect	Oblique	D rect	Oblique
Masculine—			
<i>la lra</i> a boy	<i>lau/ra</i>	<i>la lra</i>	<i>lauhṛē</i>
<i>bābā</i> a father	<i>bābbē</i>	<i>bābbā</i> or <i>bābbāḥ</i>	<i>bābbāḥ</i> or <i>bābbāḥ</i>
<i>daṅgar</i> an ox	<i>daṅgre</i>	<i>daṅgar</i>	<i>ḍaṅgrē</i>
Feminine—			
<i>aḥrā</i> a she goat	<i>bāhṛa</i>	<i>bāhṛa</i>	<i>bāhṛē</i>

The terminations of the oblique singular and *s* of the oblique plural are short. They are often written *a* or *ā* and *as* or *ās* respectively. Thus *saḥbāda saḥbāda* or *saḥbādaḥ* of the singular. However written the pronunciation resembles that of a direct *a* or *ā* respectively.

Two cases are formed without postposition —the Vocative and (optionally) the Accusative-dative. The following are the forms of the Vocative —Singular *lauhṛa* or *a la lra* *ḍaṅgra* or *ḍa gar* *bāhṛa* or *a bāhṛa*. Plural *a la hṛē* *a bābbāḥ* *a daṅgre* *a lāhṛa*.

The optional forms of the Accusative Dative are —Singular *la hṛa* *bābbāḥ* *ḍaṅgre* *bāhṛa*. Plural *lauhṛē* *bā hṛē* *ḍaṅgrē* *bāhṛē*.

The Postpositions are —Accusative *la* or *g* *lae/* to Instrument *la* or *by* Ablative *tā* or *tāo* *laḥlā* from Genitive *da* as in standard Panjabi. Oblique *ma* also *da* Locative *n* *par* *new* *pa* on Agent *se* or *a* *by*.

Adjectives ending in *a* are thus declined. Masculine Singular direct *lala* black, oblique *lale*. Plural direct *lale* oblique *lale*. Feminine Singular direct *lāl* oblique *lāla*. Plural direct *lāla* oblique *lāl* or *lā*. In other respects adjectives are treated as in standard Panjabi.

## II PRONOUNS

	I	Thou
Singular—		
Vocative	<i>a</i> or <i>we</i>	<i>tu</i>
Agent	<i>ma</i> or <i>ne</i>	<i>ta</i> or <i>tā</i>
Accusative-dative	<i>mā</i> or <i>g</i> or <i>ma</i>	<i>tu</i> or <i>tā</i> or <i>gi</i>
Genitive	<i>me</i> or <i>a</i>	<i>tera</i>
Ablative	<i>nera</i> or <i>tā</i> or <i>a</i>	<i>tera</i> or <i>tā</i> or <i>ā</i>
Locative	<i>me</i> or <i>cl</i>	<i>t</i> or <i>cl</i>
Plural		
Vocative	<i>as</i>	<i>tus</i>
Agent	<i>a</i> or <i>e</i>	<i>tus</i> or <i>tā</i>
Accusative-dative	<i>a</i> or <i>gi</i> or <i>as</i>	<i>t</i> or <i>gi</i> or <i>as</i> or <i>tus</i> or <i>tā</i> or <i>a</i>
Genitive	<i>sara</i>	<i>tuso</i> or <i>tā</i> or <i>a</i>
Ablative	<i>sara</i> or <i>tā</i> or <i>a</i>	<i>t</i> or <i>tā</i> or <i>a</i>
Locative	<i>a</i> or <i>cl</i>	<i>ta</i> or <i>cl</i>

	He she it, that	This	That same	This same	Who	He, that	Who ?	What ?	Anyone	Anything
<b>Sing.</b>										
Nom	o, aī	te, ek, ekē	āai	īai	jo	soh	hau, lahn	lēh	hai	kechh, kiyā
Acc-dat	ut	te	mae āi	mae-īi	jitā	hāi	lūh	hūe lē	lūe lē	lūe kē
Obj	ut, āi	te, āi	mae	mae	jitā	hāi	lūe, hūh	hūe	lūe	hūe
<b>Plur</b>										
Nom	o, aī	ē, āi	mae	mae	jo	soh	hau, lahn	lēh	hai	kechh, kiyā
Obj	ut, ut, ū	te, te, tē	mae	mae	jitā	jitā	lūe	lūe	lūe	lūe, kē, kēh

*Kola*, declined regularly as an adjective, is 'which?' The reflexive pronoun is *apū*, Gen, *apna*, Acc *dei*, *apē* lē -ge; Abl, *apne-kān*; Loc, *apne sekh*, Agent, *apn* The plural is the same as the singular

### III VERBS—A—Auxiliary Verbs and Verbs Substantive.

Present Tense 'I am etc —

	Singular	Plural	
1	āi, ā	hāi, hē āi, ē	The past tense is <i>thā</i> or <i>et</i> which as noun, is treated like an adjective Thus, <i>mae jūn thā</i> fem sing <i>thā</i> , fem plur <i>thā</i> 'I was' or <i>et</i>
2	hāi hē āi, ē	hē, o	
3	īai, hē, ai, e	hāi, hē āi, ē / <i>hāi</i>	

#### B—Active Verb

Root—*mai*, strike

Infinitive—*mai āi*, to strike

Present Participle—*mai āi* or *mai na*, striking

Past Participle—(1) *marā* struck, fem *marā*, Plur *marā*, fem *marā*

(2) *marāda* or *marāda*, etc

Conjunctive Participle—*mai lē*, *marē*, or *marān*, having struck

Noun of Agency—*mai na hāi* a striker.

Present Subjunctive and all Present Indicative 'I may strike' 'I strike' etc			Future 'I shall strike' etc	
	Singular	Plural	Singular	Plural
1	mai āi	marē marāhē	marān	marān marāge (fem <i>giā</i> )
2	marē	marā	marāge (fem <i>giā</i> )	marāge (fem <i>giā</i> )
3	marē	mai, marā	marāy	marāy marān īi ā ge, marān

Instead of *marāge* (*giā*) we may have *marān* (*giā*) and, instead of *marāge* (*giā*), *marāge* (-*giā*)

Imperative, *mai*, strike thou, *marā* shalt thou, *marā* or *marāhē* let me see him as you, then strike

#### Participial Tenses

*mai āi* or *mai na* I strike (if) I shall strike

*mai āi* or *mai na* I am striking

*mai āi* or *mai na* I was striking

*mai āi* I struck (him)

*mai āi* I have struck (him)

*mai āi* I had struck (him)

#### Irregular Past Participles

*hāi* to become Past part *hāi* or *hāi* (Pies pres *hāi*)

*jūn* to go Past part *jūn*

*lān* to do Past part *lāi* or *lāi*

*deh*, to live, Past part *deh*

*lān*, to fall, Past part *lāi*

The Passive Voice is formed with *jūn*, as in English  
Causals and Double Causals are formed as in English

## STANDARD PAÑJĀBĪ.

In order to illustrate the standard Pañjābī described in the preceding grammatical sketch, I here give the Parable of the Prodigal Son taken from the version of the Gospel of St. Luke published by the British and Foreign Bible Society. The translation is an excellent one, but should not be taken as representing, in all its purity, the Pañjābī of the Mājh. The standard of the grammatical sketch is rather a refined version of the Pañjābī spoken in the Pōwadh<sup>1</sup> of the District of Ludhiana, which differs slightly from the Pañjābī of Amritsar.

[ No. I.]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PAÑJĀBĪ.

*(British and Foreign Bible Society, 1890.)*

ਇੱਕ ਮਨੁੱਖਦੇ ਦੇ ਪੁੱਤ ਸਨ। ਅਤੇ ਉਨ੍ਹਾਂ ਵਿੱਚੋਂ ਛੋਟੇਨੇ ਪਿਉ ਨੂੰ ਆਖਿਆ ਪਿਤਾ ਜੀ ਮਾਲਦਾ ਜਿਹੜਾ ਹਿੱਸਾ ਮੈਨੂੰ ਪਹੁੰਚਦਾ ਹੈ ਸੋ ਮੈਨੂੰ ਦੇ ਦਿਓ। ਅਤੇ ਉਸਨੇ ਉਨ੍ਹਾਂਨੂੰ ਪੂੰਜੀ ਵੰਡ ਦਿੱਤੀ। ਅਰ ਥੋੜੇ ਦਿਨਾਂ ਪਿੱਛੋਂ ਛੋਟਾ ਪੁੱਤ ਸਭੇ ਕੁਛ ਕੱਠਾ ਕਰਕੇ ਦੂਰ ਦੇਸਨੂੰ ਚੱਲਿਆ ਗਿਆ ਅਰ ਉੱਥੇ ਆਪਣਾ ਮਾਲ ਬਦ ਚਲਣੀ ਨਾਲ਼ ਉਡਾ ਦਿੱਤਾ। ਅਤੇ ਜਾਂ ਉਹ ਸਭ ਖਰਬ ਕਰ ਚੁੱਕਿਆ ਤਾਂ ਉਸ ਦੇਸ ਵਿੱਚ ਵਡਾ ਕਾਲ਼ ਪੈ ਗਿਆ ਅਤੇ ਉਹ ਮੁਤਾਜ ਹੋਣ ਲੱਗਾ। ਅਰ ਉਹ ਉਸ ਦੇਸਦੇ ਕਿਸੇ ਰਹਿਣਵਾਲ਼ੇਦੇ ਕੋਲ਼ ਜਾ ਰਿਹਾ ਅਤੇ ਉਸਨੇ ਉਹਨੂੰ ਆਪਣਿਆਂ ਖੇਤਾਂ ਵਿੱਚ ਸੂਰਾਂਦੇ ਚਾਰਣ ਲਈ ਘੱਲਿਆ। ਅਰ ਉਹ ਉਨ੍ਹਾਂ ਛਿੱਲੜਾਂ ਨਾਲ਼ ਜੋਹੜੇ ਸੂਰ ਖਾਂਦੇ ਸਨ ਆਪਣਾ ਢਿੱਡ ਭਰਣਾ ਚਾਹੁੰਦਾ ਸੀ ਪਰ ਕਿਨੇ ਉਸਨੂੰ ਕੁਛ ਨਾ ਦਿੱਤਾ। ਪਰ ਉਹਨੇ ਸੂਰਤ ਵਿੱਚ ਆਣਕੇ ਕਿਹਾ ਭਈ ਮੇਰੇ ਪਿਉਦੇ ਕਿੰਨੇਰੀ ਕਾਮਿਆਨੂੰ ਵਾਫ਼ਰ ਹੋਣੀਆਂ ਹਨ ਅਤੇ ਮੈਂ ਐੱਥੇ ਭੁੱਖਾ ਮਰਦਾ ਹਾਂ। ਮੈਂ ਉੱਠਕੇ ਆਪਣੇ ਪਿਉ ਕੋਲ਼ ਜਾਵਾਂਗਾ ਅਤੇ ਉਸਨੂੰ ਆਖਾਂਗਾ ਪਿਤਾ ਜੀ ਮੈਂ ਅਸਮਾਨਦਾ ਅਰ ਤੇਰੇ ਅੱਗੇ ਗੁਨਾਹ ਕੀਤਾ ਹੈ। ਹੁਣ ਮੈਂ ਇਸ ਜੋਗ ਨਹੀਂ ਜੋ ਵੇਰ ਤੇਰਾ ਪੁੱਤ ਸਦਾਵਾਂ। ਮੈਨੂੰ ਆਪਣਿਆਂ ਕਾਮਿਆਂ ਵਿੱਚੋਂ ਇਕ ਜਿਹਾ ਰੱਖ। ਸੋ ਉਹ ਉੱਠਕੇ ਆਪਣੇ ਪਿਉ ਕੋਲ਼ ਗਿਆ। ਪਰ ਉਹ ਅਜੇ ਦੂਰ ਸੀ ਕਿ ਉਹਦੇ ਪਿਉਨੇ ਉਸਨੂੰ ਛਿੱਠਾ ਅਤੇ ਉਹਨੂੰ ਤਰਸ ਆਇਆ ਅਰ ਦੌੜ ਕੇ ਗਲ਼ੇ ਲਾ ਲਿਆ ਅਤੇ ਉਹਨੂੰ ਚੁੰਮਿਆ। ਅਰ ਪੁੱਤ ਨੇ ਉਸਨੂੰ ਆਖਿਆ ਪਿਤਾ ਜੀ ਮੈਂ ਅਸਮਾਨਦਾ ਅਰ ਤੇਰੇ ਅੱਗੇ ਗੁਨਾਹ ਕੀਤਾ ਹੈ ਹੁਣ ਮੈਂ ਇਸ ਜੋਗ ਨਹੀਂ ਜੋ ਵੇਰ ਤੇਰਾ

<sup>1</sup> See Pōwadhī, post, pp. 679 ff.

ਪੁੱਤ ਸਦਾਵਾਂ॥ ਪਰ ਪਿਤਾਨੈ ਆਪਣੇ ਚਾਕਰਾਨੂੰ ਕਿਹਾ ਕਿ ਸਭਥੋਂ ਚੰਗੇ ਬਸਤ੍ਰ ਛੇਤੀ ਕੱਢਕੇ ਇਹਨੂੰ ਪਹਿਨਾਓ ਅਰ ਇਹਦੇ ਹੱਥ ਵਿੱਚ ਅੰਗੂਠੀ ਅਰ ਪੈਰੀਂ ਜੁੱਤੀ ਪਾਓ। ਅਤੇ ਖਾਂਦੇ ਹੋਏ ਅਸੀਂ ਖੁਸ਼ੀ ਕਰਿਯੋ ਕਿੰਉ ਜੋ ਮੇਰਾ ਇਹ ਪੁੱਤ ਮੋਇਆ ਸੀ ਅਤੇ ਵੇਰ ਜੀ ਪਿਆ ਹੈ। ਗੁਆਚ ਗਿਆ ਸੀ ਅਤੇ ਵੇਰ ਲੱਭਿਆ ਹੈ। ਸੋ ਓਹ ਲੱਗੇ ਖੁਸ਼ੀ ਕਰਨ॥

ਪਰ ਉਹਦਾ ਵਡਾ ਪੁੱਤ ਖੇਤ ਵਿੱਚ ਸੀ ਅਰ ਜਾ ਉਹ ਆਣਕੇ ਘਰਦੇ ਨੇੜੇ ਅੱਪੜਿਆ ਤਾਂ ਰਾਗ ਨਾਚਦੀ ਅਵਾਜ਼ ਸੁਣੀ। ਤਦ ਨੌਕਰਾ ਵਿੱਚੋਂ ਇਕਨੂੰ ਆਪਣੇ ਕੋਲ੍ ਸੱਦਕੇ ਪੁੱਛਿਆ ਭਈ ਇਹ ਕੀ ਹੈ। ਅਤੇ ਉਸਨੈ ਉਹਨੂੰ ਆਖਿਆ ਤੇਰਾ ਭਰਾਉ ਆਇਆ ਹੈ ਅਰ ਤੇ ਪਿਉਨੈ ਵਡਾ ਪਰੋਸਾ ਪਰੋਸਿਆ ਹੈ ਇਸ ਲਈ ਜੋ ਉਹਨੂੰ ਭਲਾ ਚੰਗਾ ਪਾਇਆ। ਪਰ ਉਹ ਗੁੱਸੇ ਹੋਇਆ ਅਤੇ ਅੰਦਰ ਜਾਣਨੂੰ ਉਹਦਾ ਜੀ ਨਾ ਕੀਤਾ। ਸੋ ਉਹਦਾ ਪਿਉ ਬਾਹਰ ਆਣਕੇ ਉਸਨੂੰ ਮਨਾਉਣ ਲੱਗਾ। ਪਰ ਓਨ ਆਪਣੇ ਪਿਉਨੂੰ ਉੱਤਰ ਦਿੱਤਾ ਵੇਖ ਮੈਂ ਐਨੇ ਵਰਿਹਾ ਬੋਂ ਤੇਰੀ ਟਹਿਲ ਕਰਦਾ ਹਾਂ ਅਤੇ ਤੇਰਾ ਹੁਕਮ ਕਦੇ ਨਹੀਂ ਮੋੜਿਆ ਅਰ ਤੈਂ ਮੈਨੂੰ ਕਦੇ ਇੱਕ ਪਠੋਰਾ ਬੀ ਨਾ ਦਿੱਤਾ ਜੋ ਮੈਂ ਆਪਣਿਆਂ ਬੇਲੀਆਂ ਨਾਲ੍ ਖੁਸ਼ੀ ਕਰਾਂ। ਪਰ ਜਦ ਤੇਰਾ ਇਹ ਪੁੱਤ ਆਇਆ ਜਿਹਨੈ ਕੰਜਰੀਆਦੇ ਮੂੰਹ ਤੇਰੀ ਪੁੰਜੀ ਉਡਾ ਦਿੱਤੀ ਤੈਂ ਉਹਦੇ ਲਈ ਵਡਾ ਪਰੋਸਾ ਪਰੋਸਿਆ ਹੈ। ਪਰ ਓਨ ਉਸਨੂੰ ਆਖਿਆ ਬੱਚਾ ਤੂੰ ਸਦਾ ਮੇਰੇ ਨਾਲ੍ ਹੈਂ ਅਤੇ ਮੇਰਾ ਸਭੋ ਕੁਛ ਤੇਰਾ ਹੈ। ਪਰ ਖੁਸ਼ੀ ਕਰਨੀ ਅਤੇ ਅਨੰਦ ਹੋਣਾ ਜੋਗ ਸੀ ਕਿੰਉਕਿ ਤੇਰਾ ਇਹ ਭਰਾਉ ਮੋਇਆ ਸੀ ਅਤੇ ਵੇਰ ਜੀ ਪਿਆ ਹੈ ਅਰ ਗੁਆਚ ਗਿਆ ਸੀ ਅਤੇ ਹੁਣ ਲੱਭਿਆ ਹੈ॥

[ No 1 ]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

## PAÑJĀBĪ

*(British and Foreign Bible Society, 1890)*

## TRANSLITERATION AND TRANSLATION.

Ik manukkhde do putt san Ate unhā vichchō chhotenai  
 One man of two sons were And them from in the younger by  
 piunū akhīa pitṛ ji mālā jhṛa hīssā marūnū  
 the father to it was said 'father dear the property of whatever share me to  
 pahūchda hai so mainū de dio At usnā unhīnū pūji  
 arriving is that me to give away' And him by them to the wealth  
 vand ditta Ar thoiṛ dīnī pichehō chhotā putt  
 having divided was given And a few days from after the younger son  
 sabho kuchh khatṛ hīr hē dur desnū chālīa giā rī  
 all anything together made having a distant country to went away a d  
 othe apna mal bad chālī nāl udā ditta Ate jā uh  
 there his own property bad behaviour with was squandered And when le  
 sabh kharach hai chukhīā tū us de vichch wadī kāl paī giā  
 all spending had finished then that country in a great famine fell  
 ate uh mutāj hon lagga Aī uh us dādē hīse  
 and le distressed to be began And le that country of a certain  
 rahū walde kol ji rībā rīc usnā unhū apnā  
 inhabitant of near having gone remained and I by as for him his own  
 khetā vichch surādē chāran hai ghālīa Ar uh unhā chhīlā nāl  
 fields in swine of the feeding for it was sent And he those larks will  
 jehre sur khande san apna dhidd bharna chahunda sī pū  
 which the pigs eating were his own belly to fill wanting was bī t  
 kīne usnū kuchh nī ditta Par uhnī surat vichch an hē  
 by anyone him to anything not it was given But I by senses in come having  
 kīhā bhāī mere pūde k. n. hī kammānū vaphāī  
 it was said Lo! my father of now many even servants to at persons  
 rotā han ate māī atthe bhukh hā mardā hā Māī utth hē  
 leaves there are and I leie hungry dying am I arisen leaving  
 apne pū hol jawāga at us nū al hāgrī pita ji māī  
 my own father near will go and I am to I will say Father by me  
 asmanda aī tere agge gunah kīta hū, hun māī is jog  
 heaven of and of thee before sin done is now I (of) it is mostly

nahĩ jo pher tera putt sadrāwā mvinũ apnā lammā  
*am not that again thy son I may be called me thine own servants*  
 vichchō ikk jūha rikkh'' So uh utth hē apne piū hōl giā  
*from in one like keep'' So he arisen having his own father near went*  
 Par uh aje dur si kē uhde piunai usnũ ditha ate  
*But he yet far was when I'm of father by as for I'm it was seen and*  
 uhnũ taias aī aī dauī hē grīc lī hā ate uhnũ  
*him to pity came and I'm having on his neck it was embraced and I'm to*  
 chumma Aī puttari usnũ akhā pita jī mī  
*it-was kissed And the son by I'm to it was said 'father dear by me*  
 nsamanda ri tēc agge gunah hīrī hāi hun mī is jog  
*heaven of and of thee before in done is now I this too thy*  
 nahĩ jo pher tera putt sadrāwā Pāi pita nai apnē  
*am not that again thy son I may be called But the father by his own*  
 chāi rīnũ kīhā hī sabh thō chingo bastr chhētī  
*servants to it was said that all than good clothes quickly*  
 kaddh lē uhnũ pahinro rī uhde hitth vichch āguthi ar  
*brought out having him dress and I'm of the hand on a ring and*  
 panī juth pao, ate khande hoc rī khusi kariye  
*on feet boot put on and eating us happiness let us make*  
 Kū jo mēra ih putt moia si ate phā jī-pā hāi  
*Because that my this son dead was and again alive fallen is,*  
 guach giā si rō phā labbhā hāi So uh laggē l hūsi  
*lost gone was and again found is So they began rejoicing*  
 karān  
*to do*

Pāi uhda vāda putt l het vichch si aī jā uh an hē  
*But I'm of the elder son the field in was and when he come having*  
 ghaide nūc appāia tī rag rēchdī rī rī  
*the house of in the neighbour hood arrived then music dancing of the sound*  
 suni Tād nūl ā vichchō ill nũ ipnē hōl sidd hē  
*as I said Then the servants from in one of himself near called having*  
 puchchhāi bhāi ih kī hāi? Atē usnari uhnũ akhā  
*it was asked I o this what is? And I'm by I'm to it was said*  
 tēi bhārai ā hāi ri tēc piunari vādī pāosā pūosā hāi  
*'thy brother come is and thy father by a great feast feasted is*  
 is hāi jo uhnũ bhāla chāngā pūa Par uh gusso  
*this for that I'm to well in I call I have been obtained' But I'm angry*  
 lōia rīc indai jannũ uhda ri nī hīl So uhdī  
*became and with in going for I'm mind not was made So I'm*



ਪਿਤਾ ਬਿਹਰਾ ਅਨ ਕੇ usਨੂੰ manaun lagਗੇ ਪਾਓ ਓਨ  
*father outside come Iaving I am to to Iemonstrate began but by I am*  
 ਓਪਨੇ ਪ੍ਰਸਨੂੰ ਉਤਾਰ ਦਿੱਤਾ ਵਲਖ ਮਾਓ ਆਓਨੇ ਵਾਹਿਥਾ ਥੋਂ ਟੋਰੇ  
*his own faller to ausioer was given 'see I so many years from tly*  
 ਤਾਹਿਲ ਕਰਿਦਾ ਹੋ ਰਿਹਾ ਟੋਰੇ ਹੁਕਮ ਕਰਦੇ ਨਹੀਂ ਮੋਰੇ, ਰ  
*sevice doing am and tly command ever not was disobeyed, and*  
 ਰਾਓ ਨਾਨੂੰ ਲਾਦੇ ਕਿ ਪਰਥੋਰੇ ਬੀ ਨੀ ਦਿੱਤੀ ਜੋ ਮਾਓ  
*by ther me to ever one I id even not was given tlat I*  
 ਆਪਨੂੰ ਬਚਿੰਨੀ ਲਿਖੀ ਕਰਾ ਪਾਓ ਆਓ ਟੋਰੇ ਓ ਪੁੱਤ  
*my own friend, with I appiness I may make But tel en tly tlis son*  
 ਆਓ ਆਪਨੂੰ ਲਾਓ ਆਓ ਆਓ ਆਓ ਆਓ ਆਓ ਆਓ ਆਓ  
*at me tel om by I a lots of by means tly teal tly was squandered b, tlee*  
 ਉਹਦੇ ਲੇ ਵਾਦੇ ਪ੍ਰਸੇ ਪਾਓ ਆਓ ਪਾਓ ਆਓ ਆਓ ਆਓ ਆਓ ਆਓ  
*I, of for tle sale a great feast been feasted is - But by I am I am to*  
 ਕਹਾ ਬਾਬਚੀ ਤੂੰ ਆਦਾ ਮੇਰੇ ਨੀ ਆਓ ਆਓ ਆਓ ਆਓ  
*it was said child tlon always of me by tle side are and my*  
 ਆਓ ਆਓ ਆਓ ਆਓ ਆਓ ਆਓ ਆਓ ਆਓ ਆਓ ਆਓ ਆਓ ਆਓ  
*all anything tline is But I appiness to be done and joyful to be*  
 ਜੋ ਆ ਕੀਤਾ ਲੇ ਆਓ ਆਓ ਆਓ ਆਓ ਆਓ ਆਓ ਆਓ ਆਓ  
*p open was because tlat tlis thy brothe dead was and again*  
 ਆਓ ਆਓ ਆਓ ਆਓ ਆਓ ਆਓ ਆਓ ਆਓ ਆਓ ਆਓ ਆਓ ਆਓ  
*a we fallen is and lost gone was and now found is'*

## MĀJHI

Majhi is the dialect of the Mājha tract of the Punjab. It is often incorrectly called Manjhi just as Majhi is often wrongly called Manjha. The Mājha or Midland lies in the Doab between the rivers Ravi and Beas cum Sutlej. It therefore includes the districts of Amritsar and Gurdaspur and most of the district of Lahore. The number of speakers of Majhi was estimated for the purposes of this Survey to be as follows —

Lahore	1 033 824
Amritsar	973 034
Gurdaspur	800 750
	<hr/>
Total	2 807 628

Majhi Panjabi is by universal consent the purest form of the language but is not the standard adopted by most of the grammars. As explained above (pp 609 ff) these are mainly based on the dialect of Ludhiana which lies some way to the south east. Majhi has certain peculiarities of its own which will presently be described. The most prominent one is the entire absence of the cerebral *l*.

As specimens of Majhi I give a version of the Parable of the Prodigal Son which comes from Amritsar an extract from a folksong from the same locality and another folksong from Lahore.

The version of the Parable I give in facsimile of the copy received as a specimen of Gurmukhi handwriting and also in Gurmukhi type with the usual transliteration and translation. The second is given in Gurmukhi type with transliteration and translation. The third is given in the Gurmukhi and also in the Persian character with transliteration and translation.

The following are the main points of difference from the Ludhiana standard that are exhibited by the specimens.

The cerebral *l* is never sounded in Amritsar. The ordinary dental *l* is always substituted for it. Thus *nal* not *nal* with the letter *d* is often doubled. Thus *luhadda* for *luhlada* you, *wadda* for *wadla* great, *duwada* or *duwadda* far. On the other hand letters which are doubled in the standard dialect of Ludhiana are often not doubled in Amritsar. Thus *utl* *le* for *utll* *le* having risen, *vich* not *vichl* in but *vichol* from in, *lagia* joined but *lagga* began, *labl* *pia* not *labbl* *pia* go! *apana* for *appana* arrived.

Nasalisation is frequent. Thus *apnā dhan* his own wealth, *āund lai* she is coming, *blānā clāhunda sī* he was wishing to fill, *jāwōga* I will go, *chummiā* it was missed, *manāie* let us celebrate. Some of these nasalised forms are relics of the old neuter gender.

In the declension of nouns the initial *o* of the postposition *vich* in is often elided and the remainder of the postposition is attached to the main word as a termination as in *glāicl* for *glai vich* in the house. The postposition of the agent case is *nas* or *naī*. Note relics of old neutrals as in *apnā dhan chummiā* etc. quoted above.

A corner of Gurdaspur lies to the west of the Ravi but it may be considered as part of the Mājhi for our present purposes.

Note also false genders caused by attraction in phrases like *i/di hattlĩ* on this one's hand. Note moreover that *hattlĩ* is used in the singular.

In the pronouns the nasal of *esi* we and *tusi* you is omitted so that we have *asi* and *tusi*. Other forms not shown in the grammar are *mainai* by me, *sadda* our, *tai* by thee, *tuladdi* your. *Tũ* thou often has its oblique singular *tudi*. The oblique plural of the pronoun of the third person is *unã* not *unlã*.

In the verb substant *ve* we have *laĩ* and *lan* both meaning both we are and they are. The past tense has the following forms —

	Sing	Plur
1	<i>sã</i>	<i>sã</i>
2	<i>sai</i>	<i>sau</i>
3	<i>si</i>	<i>se</i>

The present participle of finite verbs often ends in *na* instead of *da*. Thus *tai na* *laĩ* I am striking.

Irregular forms noted are *deu* give thou, *dei* give *jal* go, *jãwãga* I will go, *Anda* or *anda* is coming.

In one important point these specimens do not illustrate the dialect of the Majhi. This is the occasional use of personal terminations with the past tenses of verbs. This is properly a characteristic of the outer circle of languages and does not belong to Pajabi as illustrated in the grammars. On the other hand it regularly appears in Lahnda and as explained in the introduction to this section there is a Lahnda basis at the bottom of Pajabi which is almost concealed by the language of the Inner Group that has established itself in the Central and Eastern Punjab. As we go westwards from the old Sarasvati the Lahnda basis becomes more and more prominent and hence we occasionally find these terminations in Majhi. In Majhi they are only found in the third person of transitive verbs and are for the singular *us os* or *osn* and for the plural *one*. Thus instead of the regular *us allia* he said we frequently hear *allios* and instead of *unlã* (or *unã*) *allia* they said *allio e* so *ditto* he gave *kalios* he said *litosu* he did *mannus* he heeded, *ditto* they gave *lione* they did

[No. 2.]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

PAÑJĀBĪ.

MAJHI DIALECT.

(DISTRICT, AMRITSAR.)

## SPECIMEN I.

16 ਇਕੋਮਨੁਖਦੇ ਦੋਖੁਤੋਏ॥ ਅਤੇ ਛੋਟੇ ਨੂੰ ਉਨਾਂ ਵਿੱਚੋਂ ਆਪਣੇ ਪਿਉ ਨੂੰ ਆਖਿਆ,  
 ਬਾਪੂਜੀ, ਮਾਲ ਦੀ ਵੰਡ ਸਿਹਤੀ ਮੈਂਨੂੰ ਆਖੀ ਦੀ ਹੈ ਦੇਉ ॥ ਅਤੇ ਉਸਨੇ ਉਨਾਂ ਨੂੰ ਆਪਣੀ  
 ਜਦਾਤ ਵੰਡ ਦਿੱਤੀ ॥ ਅਰਥੇ ਉਨਾਂ ਪਿੱਛੋਂ ਛੋਟਾ ਪੁੱਤ ਸੈਂਬੋ ਕੁਜ ਕੱਠਾ ਕਰਕੇ  
 ਦੁਗਰੇ ਦੇਸ ਨੂੰ ਚਲਿਆ ਗਿਆ, ਅਰਥੇ ਆਪਣਾ ਧਨ ਵੈਲ ਦਾਰੀ ਵਿਚ  
 ਗੁਆ ਦਿੱਤਾ ॥ ਅਤੇ ਜੋਦੋਂ ਸੈਂਬੋ ਕੁਜ ਖਰਬ ਕਰਦਿਆ, ਤਾਂ ਉਸ ਦੇਸ ਵਿਚ ਵੱਡਾ  
 ਕਾਲ ਆਪਿਆ ॥ ਅਰਥੇ ਮੁਤਾਜ ਹੋਣ ਲਗਾ ॥ ਅਤੇ ਉਹ ਉਸ ਦੇਸ ਦੇ ਕਿਸੇ ਰਾਣੇ  
 ਹਾਲੇ ਦੇ ਕੋਲ ਜਾਕੇ ਕਾਮਾਂ ਰਹਿ ਪਿਆ ॥ ਅਰਥੇ ਉਹ ਨੂੰ ਆਪਣੀਆਂ  
 ਪੈਲੀਆਂ ਵਿਚ ਸੁਰ ਚਾਰਦਲਈ ਘਲਿਆ ॥ ਅਰਥੇ ਉਹ ਉਸ ਦੇਸ ਦੇ ਸੀ  
 ਉਹ ਉਨਾਂ ਨਾਲ ਆਪਣਾ ਛਿੱਰ ਭਰਨਾਂ ਚਾਹੁੰਦਾ ਸੀ ॥ ਪਰ ਕਿਨੇ ਓਸ ਨੂੰ ਨਾਂ  
 ਦਿੱਤੇ ॥ ਅਰਥੇ ਜਦ ਸੁਰਤ ਵਿਚ ਆਇਆ, ਤੇ ਆਖਿਆ, ਮੇਰੇ ਪਿਉ ਦੇ ਕਿੰਨੇ  
 ਹੀ ਕਾਮਿਆਂ ਨੂੰ ਵਾਫਰ ਹੋਈਆਂ ਹਨ, ਅਰਥੇ ਮੈਂ ਭੁੱਖਾ ਮਰਦਾ ਹਾਂ ॥ ਮੈਂ  
 ਉਠਕੇ ਆਪਣੇ ਪਿਉ ਕੋਲ ਜਾਂਦਾ ਹਾਂ, ਅਰਥੇ ਉਸ ਨੂੰ ਆਖਾਂਗਾ, ਬਾਪੂਜੀ ਮੈਂ  
 ਰਬੰਦਾ ਅਤੇ ਤੇਰੇ ਅੱਗੇ ਗੁਨਾਹ ਕੀਤਾ ਹੈ ॥ ਅਰਥੇ ਹੁਣ ਮੈਂ ਇਸ ਜੋਗ ਨਹੀਂ  
 ਜੋਫੇਰ ਤੇਰਾ ਪੁੱਤ ਸਦਾਵਾਂ ॥ ਮੈਂਨੂੰ ਆਪਣੀਆਂ ਕਾਮਿਆਂ ਵਿੱਚੋਂ ਇੱਕ ਜਿਹਾ  
 ਰੱਖ ॥ ਸੋ ਓਹ ਉਠਕੇ ਆਪਣੇ ਪਿਉ ਕੋਲ ਆਇਆ ॥ ਪਰ ਓਹ ਅਜੇ ਦੂਰ ਸੀ ਜੋ ਉਹ ਦੇ  
 ਪਿਉ ਨੇ ਓਹ ਨੂੰ ਵੇਖਿਆ ਤੇ ਉਸ ਨੂੰ ਤਰਸ ਆਇਆ ॥ ਦੋੜਕੇ ਗਲ ਲਗਿਆ ਅਰਥੇ ਉਹ ਨੂੰ  
 ਚੁੱਪਿਆ ॥ ਅਤੇ ਪੁੱਤ ਨੇ ਉਹ ਨੂੰ ਆਖਿਆ, ਬਾਪੂਜੀ ਮੈਂ ਰਬੰਦਾ ਅਰਥੇ ਤੇਰੇ ਅੱਗੇ ਗੁਨਾਹ  
 ਕੀਤਾ ਹੈ, ਹੁਣ ਮੈਂ ਇਸ ਜੋਗ ਨਹੀਂ ਜੋਫੇਰ ਤੇਰਾ ਪੁੱਤ ਸਦਾਵਾਂ ॥ ਪਰ ਪਿਉ ਨੇ ਆਪਣੇ

ਚਾਕਰਾਂ ਨੂੰ ਕਿਹਾ, ਸਬਤੋਂ ਚੰਗੇ ਲੀ ਕੇ ਕਢ ਕੇ ਇਹ ਨੂੰ ਪੁਆਓ, ਅਰ  
ਇਹਦੀ ਹੱਥੀ ਛਾਪ ਤੇ ਪੈਰੀ ਜੁੱਤੀ ਪਾਓ, ਅਤੇ ਖਾਈਯੋ ਤੇ ਖੁਸੀਆਂ ਮਨਾਂਈ  
ਯੇ॥ ਕਿਉਂ ਜੋ ਇਹ ਮੇਰਾ ਪੁੱਤ ਮੋਇਆ ਸੀ ਤੇ ਫੇਰ ਜੀਉ ਪਿਆ ਹੈ, ਗੁਆਚ  
ਗਿਆ ਸੀ, ਤੇ ਲਭ ਪਿਆ ਹੈ॥ ਸੋ ਓਹ ਲੱਗੇ ਖੁਸੀਆਂ ਕਰਨ॥

ਪਰ ਓਹਦਾ ਵੱਡਾ ਪੁੱਤ ਪੈਲੀ ਵਿਚ ਸੀ, ਜਦ ਓਹ ਆਕੇ ਘਰ ਦੇ ਨੇੜੇ  
ਅਪਕਿਆ, ਤਾਂ ਰਾਗ ਨਾਚ ਦੀ ਅਵਾਜ਼ ਸੁਣੀ॥ ਤਦ ਨੌਕਰਾ ਵਿੱਚੋਂ ਇੱਕ  
ਨੂੰ ਸਵੇ ਕੇ ਪੁੱਛਿਆ, ਇਹ ਕੀ ਹੈ॥ ਅਤੇ ਓਸ ਨੇ ਓਹਨੂੰ ਆਖਿਆ, ਤੇਰਾ  
ਭਰਾ ਆਇਆ ਹੈ, ਅਰ ਤੇਰੇ ਪਿਉ ਨੇ ਮਮਾਨੀ ਕੀਤੀ ਹੈ॥ ਕਿਉਂ ਜੋ ਓਸਨੂੰ  
ਰਾਜੀ ਬਾਜੀ ਪਾਇਆ॥ ਅਰ ਓਹ ਗੁੱਸੇ ਹੋਇਆ, ਅਤੇ ਅੰਦਰ ਜ਼ਾਲ  
ਨੂੰ ਓਸਦਾ ਜੀ ਨਾ ਕੀਤਾ॥ ਤਾਂ ਓਹਦਾ ਪਿਉ ਬਾਹਰ ਆਲਕੇ ਓਹਨੂੰ ਮਰਾ  
ਉਣ ਲੱਗਾ॥ ਅਰ ਓਹਨੇ ਆਪਣੇ ਪਿਉ ਨੂੰ ਉੱਤਰ ਵਿਚ ਆਖਿਆ, ਵੇਖ  
ਮੈਂ ਐਨੇ ਵਰਿਆਂ ਬੇ ਤੇਰੀ ਟਹਲ ਕਰਦਾ ਹਾਂ, ਤੇ ਤੇਰਾ ਹੁਕਮ ਕਦੇ ਨਹੀਂ  
ਮੋੜਿਆ॥ ਪਰ ਤੂੰ ਮੈਨੂੰ ਕਦੇ ਇੱਕ ਪਠੇਰਾ ਬੀ ਨ ਦਿੱਤਾ, ਜੋ ਮੈਂ ਆਪ  
ਲਿਆਂ ਬੇਲੀਆਂ ਨਾਲ ਖੁਸੀ ਕਰਦਾ॥ ਪਰ ਜਦ ਤੇਰਾ ਏਹ ਪੁੱਤ ਆ-  
ਇਆ, ਜਿਸਨੇ ਤੇਰਾ ਸਾਰਾ ਧਨ ਕੰਜਰੀਆਂ ਨਾਲ ਉਡਾਇਤਾ, ਤੂੰ  
ਓਹਦੇ ਲਈ ਮਮਾਨੀ ਕੀਤੀ॥ ਪਰ ਓਹਨੇ ਓਸਨੂੰ ਆਖਿਆ, ਪੁੱਤ  
ਤੂੰ ਸਦਾ ਮੇਰੇ ਨਾਲ ਹੈਂ, ਅਤੇ ਮੇਰਾ ਸੋਬੇ ਕੁਜ ਤੇਰਾ ਹੈ॥ ਪਰ ਖੁਸੀ  
ਕਰਨੀ ਅਰ ਅਨੰਦ ਹੋਣਾ ਜੋਗਾ ਸੀ॥ ਕਿਉਂ ਜੋ ਇਹ ਤੇਰਾ ਭਰਾ  
ਮੋਇਆ ਸੀ ਤੇ ਫੇਰ ਜੀਉ ਪਿਆ ਹੈ; ਅਰ ਗੁਆਚ ਗਿਆ ਸੀ ਤੇ  
ਲਭ ਪਿਆ ਹੈ॥

[No. 2.]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

PANJABI.

MAJHI DIALECT.

(DISTRICT, AMRITSAR.)

## SPECIMEN I.

ਇੱਕ ਮਨੁੱਖ ਦੇ ਦੋ ਪੁੱਤ ਸੇ। ਅਤੇ ਛੋਟੇਨੇ ਉਨਾਂ ਵਿੱਚੋਂ ਆਪਣੇ ਪਿਉਨੂੰ ਆਖਿਆ, ਬਾਪੂਜੀ, ਮਾਲਦੀ ਵੰਡ ਜਿਹੜੀ ਮੈਨੂੰ ਆਉਂਦੀ ਹੈ ਦੇਉ। ਅਤੇ ਉਸਨੇ ਉਨਾਂਨੂੰ ਆਪਣੀ ਜਦਾਤ ਵੰਡ ਦਿੱਤੀ। ਅਰ ਥੋੜੇ ਦਿਨਾਂ ਪਿਛੋਂ ਛੋਟਾ ਪੁੱਤ ਸੱਬੋ ਕੁਜ ਕੱਠਾ ਕਰਕੇ ਦੁਰਾਡੇ ਦੇਸਨੂੰ ਚਲਿਆ ਗਿਆ, ਅਰ ਉੱਥੇ ਆਪਣਾ ਧਨ ਵੈਲਦਾਰੀ ਵਿਚ ਗੁਆ ਦਿੱਤਾ। ਅਤੇ ਜੱਦੋਂ ਸੱਬੋ ਕੁਜ ਖਰਚ ਕਰ ਚੁਕਿਆ, ਤਾਂ ਉਸ ਦੇਸ ਵਿੱਚ ਵੱਡਾ ਕਾਲ ਆ ਪਿਆ। ਅਰ ਉਹ ਮੁਤਾਜ ਹੋਣ ਲੱਗਾ। ਅਤੇ ਉਹ ਉਸ ਦੇਸ ਦੇ ਕਿਸੇ ਰਹਣਵਾਲੇ ਦੇ ਕੋਲ ਜਾਕੇ ਕਾਂਮਾਂ ਰਹਿ ਪਿਆ। ਅਰ ਉਸਨੇ ਉਹਨੂੰ ਆਪਣੀਆਂ ਪੈਲੀਆਂ ਵਿਚ ਸੂਰ ਚਾਰਣ ਲਈ ਘੱਲਿਆ। ਅਰ ਜਿਹੜੇ ਛਿੱਲੜ ਸੂਰ ਖਾਂਦੇ ਸੀ ਉਹ ਉਨਾਂ ਨਾਲ ਆਪਣਾਂ ਵਿੱਡ ਭਰਨਾਂ ਚਾਂਹੁੰਦਾ ਸੀ ਪਰ ਕਿਨੇ ਉਸਨੂੰ ਨਾਂ ਦਿੱਤੇ। ਅਰ ਜਦ ਸੁਰਤ ਵਿਚ ਆਇਆ, ਤੇ ਆਖਿਆ, ਮੇਰੇ ਪਿਉ ਦੇ ਕਿਨੇ ਹੀ ਕਾਂਮਿਆਨੂੰ ਵਾਫਰ ਰੋਟੀਆਂ ਹਨ, ਅਰ ਮੈਂ ਭੁੱਖਾ ਮਰਦਾ ਹਾਂ। ਮੈਂ ਉਠਕੇ ਆਪਣੇ ਪਿਉ ਕੋਲ ਜਾਵਾਂਗਾ, ਅਰ ਉਸਨੂੰ ਆਖਾਂਗਾ। ਬਾਪੂਜੀ ਮੈਂ ਰੱਬਦਾ ਅਤੇ ਤੇਰੇ ਅੱਗੇ ਗੁੱਨਾਹ ਕੀਤਾ ਹੈ। ਅਰ ਹੁਣ ਮੈਂ ਇਸ ਜੋਗਾ ਨਹੀਂ ਜੋ ਫੇਰ ਤੇਰਾ ਪੁੱਤ ਸਦਾਵਾਂ। ਮੈਨੂੰ ਆਪਣਿਆਂ ਕਾਂਮਿਆਂ ਵਿੱਚੋਂ ਇੱਕ ਜਿਹਾ ਰੱਖ। ਸੋ ਉਹ ਉਠਕੇ ਆਪਣੇ ਪਿਉ ਕੋਲ ਆਇਆ। ਪਰ ਉਹ ਅਜੇ ਦੂਰ ਸੀ ਜੋ ਉਹਦੇ ਪਿਉਨੇ ਉਹਨੂੰ ਵੇਖਿਆ ਤੇ ਉਸਨੂੰ ਤਰਸ ਆਇਆ ਦੌੜ ਕੇ ਗਲ ਲਗਿਆ ਅਰ ਉਹਨੂੰ ਚੁੰਮਿਆ। ਅਤੇ ਪੁੱਤਨੇ ਉਹਨੂੰ ਆਖਿਆ, ਬਾਪੂਜੀ ਮੈਂ ਰੱਬਦਾ ਅਰ ਤੇਰੇ ਅੱਗੇ ਗੁੱਨਾਹ ਕੀਤਾ ਹੈ, ਹੁਣ ਮੈਂ ਇਸ ਜੋਗਾ ਨਹੀਂ ਜੋ ਫੇਰ ਤੇਰਾ ਪੁੱਤ ਸਦਾਵਾਂ। ਪਰ ਪਿਉਨੇ ਆਪਣੇ ਚਾਕਰਾਂਨੂੰ ਕਿਹਾ, ਸਬਤੋਂ ਚੰਗੇ ਲੀੜੇ ਕਢ ਕੇ ਇਹਨੂੰ ਪੁਆਓ, ਅਰ ਇਹਦੀ ਹੱਥੀਂ ਛਾਪ ਤੇ ਪੈਰੀਂ ਜੁੱਤੀ ਪਾਓ। ਅਤੇ ਖਾਈਯੇ ਤੇ ਖੁਸੀਆਂ ਮਨਾਈਯੇ। ਕਿਉਂ ਜੋ ਇਹ ਮੇਰਾ ਪੁੱਤ ਮੋਇਆ ਸੀ ਤੇ ਫੇਰ ਜਿਉ ਪਿਆ ਹੈ, ਗੁਆਚ ਗਿਆ ਸੀ, ਤੇ ਲਭ ਪਿਆ ਹੈ। ਸੋ ਉਹ ਲੱਗੇ ਖੁਸੀਆਂ ਕਰਨ ॥

ਪਰ ਉਹਦਾ ਵੱਡਾ ਪੁੱਤ ਪੈਲੀ ਵਿਚ ਸੀ। ਜਦ ਉਹ ਆਕੇ ਘਰ ਦੇ ਨੇੜੇ ਅਪੜਿਆ, ਤਾਂ ਰਾਗ ਨਾਚਦੀ ਅਵਾਜ਼ ਸੁਣੀ। ਤਦ ਨੌਕਰਾਂ ਵਿੱਚੋਂ ਇੱਕਨੂੰ ਸੱਦ ਕੇ ਪੁੱਛਿਆ, ਇਹ ਕੀ ਗਲ ਹੈ। ਅਤੇ ਉਸਨੇ ਉਹਨੂੰ ਆਖਿਆ, ਤੇਰਾ ਭਰਾ ਆਇਆ ਹੈ, ਅਰ ਤੇਰੇ ਪਿਉਨੇ

ਮਮਾਨੀ ਕੀਤੀ ਹੈ । ਕਿਉਂ ਜੋ ਓਸਨੂੰ ਰਾਜੀ ਬਾਜੀ ਪਾਇਆ । ਅਰ ਓਹ ਗੁੱਸੇ ਹੋਇਆ, ਅਤੇ ਅੰਦਰ ਜਾਣਨੂੰ ਓਸਦਾ ਜੀ ਨਾ ਕੀਤਾ । ਤਾਂ ਉਹਦਾ ਪਿਉ ਬਾਹਰ ਆਣਕੇ ਉਹਨੂੰ ਮਠਾਉਣ ਲੱਗਾ । ਅਰ ਉਹਨੇ ਆਪਣੇ ਪਿਉਨੂੰ ਉੱਤਰ ਵਿਚ ਆਖਿਆ, ਵੇਖ ਮੈਂ ਐਨੇ ਵਧਿਆ ਥੋਂ ਤੇਰੀ ਟਹਲ ਕਰਦਾ ਹਾਂ, ਤੇ ਤੇਰਾ ਹੁਕਮ ਕਦੇ ਨਹੀਂ ਮੋੜਿਆ । ਪਰ ਤੈ ਮੈਨੂੰ ਕਦੇ ਇੱਕ ਪਠੋਰਾ ਬੀ ਨਾਂ ਦਿੱਤਾ, ਜੋ ਮੈਂ ਆਪਣਿਆ ਬੋਲੀਆ ਨਾਲ ਖੁਸੀ ਕਰਦਾ । ਪਰ ਜਦ ਤੇਰਾ ਏਹ ਪੁਤ ਆਇਆ, ਜਿਸਨੇ ਤੇਰਾ ਸਾਰਾ ਧਨ ਕੰਜਰੀਆ ਨਾਲ ਉਡਾ ਦਿੱਤਾ, ਤੈ ਉਹਦੇ ਲਈ ਮਮਾਨੀ ਕੀਤੀ । ਪਰ ਉਹਨੇ ਓਸਨੂੰ ਆਖਿਆ ਪੁੱਤ ਤੂੰ ਸਦਾ ਮੇਰੇ ਨਾਲ ਹੈਂ ਅਤੇ ਮੇਰਾ ਸੱਬੋ ਕੁੱਜ ਤੇਰਾ ਹੈ । ਪਰ ਖੁਸੀ ਕਰਨੀ ਅਰ ਅਨੰਦ ਹੋਣਾ ਜੋਗ ਸੀ । ਕਿਉਂ ਜੋ ਇਹ ਤੇਰਾ ਛਰਾ ਮੋਇਆ ਸੀ ਤੇ ਫੇਰ ਜੀਉ ਪਿਆ ਹੈ, ਅਰ ਗੁਆਚ ਗਿਆ ਸੀ ਤੇ ਲਭ ਪਿਆ ਹੈ॥

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[ No 2 ]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

## PAÑJĀBĪ

MAJHI DIALECT

(DISTRICT AMRITSAR)

## SPECIMEN I.

## TRANSLITERATION AND TRANSLATION.

Ikḥ manukkhḥ do putt ɛ Atḥ chhotḥ nṛ unṛ i chchḥ  
*One man of two sons were And the younger by them from among*  
 apnḥ pṛunṛ akhṛ, bṛpṛ n mṛdḥ nṛndḥ nḥnḥ mṛmṛ  
*his own father to it was said 'father dear property of share which we to*  
 fṛundḥ hḥ dḥ ' Atḥ usnḥ unṛnṛ apnḥ nṛdḥ nṛndḥ  
*coming is give' And him by them to his own possessions having divided*  
 dṛtṛ Ar thṛ dṛnḥ pichchḥ chhotḥ putt ṛbbḥ kṛ  
*was given And a-fero days after wards the younger son all anything*  
 kṛtṛ hḥ hḥ dṛndḥ dḥnṛ chṛhṛ gṛ ṛ otṛhḥ ṛnṛ  
*together made having a distant country to went away and there his own*  
 dḥnḥ wḥl dṛrḥ vich gṛ dṛtṛ Atḥ jaddḥ ṛbbḥ kṛ khṛrḥ  
*wealth profligacy in was lost And when all anything expended*  
 hḥr chṛkṛ, tṛ us dḥ vich waddṛ lḥl ṛ pṛ ṛ  
*was made completely, then that country in a great famine fell and*  
 oh mutṛ hḥn laggṛ Atḥ uḥ us dḥdḥ hṛ rḥhṛnḥ vḥlḥ  
*he needy to be began And he that country of a certain dweller of*  
 kol jḥ hḥ kṛmmṛ ṛhṛ pṛ Ar ṛsnḥ uḥnṛ ṛpṛṛ pṛhṛ  
*near gone having labourer remained And him by him for his own fields*  
 vich sur chṛrḥnḥ lḥ gḥhṛhḥ Ar pḥrḥ chḥhṛlḥ sur  
*in sown feeding for it was sent And what husks the sown*  
 kḥndḥ ṛ uḥ unṛ nḥl apnṛ dhṛddḥ bhṛṛnṛ chḥḥundḥ ṛ, pṛ  
*eating were he those with his own belly to fill wishing was; but*  
 kṛnḥ ṛsnṛ nḥ dṛtḥ Aḥ nḥdḥ sṛrṛt vich ṛ, ṛ  
*by anyone him to not they were given And when memory in he came,*  
 tḥ akḥhṛ, 'mḥṛ pṛ lḥ kṛnḥ hḥ kṛmmṛḥnṛ wṛphṛ  
*then it was said, my father of how-many even labourers to superfluous*  
 rḥṛṛ hḥn, ṛ mṛṛ bhṛkḥhḥ mṛrdḥ hḥ Mṛṛ uḥ-lḥ apnḥ pṛ  
*leaves are, and I hungry dying am I arisen having my own father*  
 kol jṛwṛgḥ, ṛ ṛsnṛ akḥḥḥḥ, "bṛpṛ n, mṛṛ Rḥbḥdḥ nḥ  
*rear will go, and him to I will say, "father dear, by-me God of and*



tere agge gunnah kita hai, ar hun maĩ is joga nahı  
*of thee in front sin done is, and now I this worthy (am) not*  
 jo pher tera putt sadawā Mamū apnā kāmā  
*that again tly son I may be called Me thine own labourers*  
 vichchō ikh jıha iakh So oh uth ke apne piu  
*from among one like I keep ' So he arisen having his own father*  
 kol aia Par oh aje dur si jo uhde piunai ohnū  
*near came But he still distant was that him of the father by him for*  
 vekhı te onū taras aia daur ke gal  
*it was seen and I'm to compassion came I'm having (on) the neck*  
 lagia ai uhnū chummiā Ate puttıai uhnū akhia  
*he was attached and him for it was lissed And the son by him to it was said*  
 bapu jı, maĩ Rabbda ai tere agge gunnah kita hai, hun maĩ  
*father dear by me God of and of thee in front sin done is, now I*  
 is joga nahı jo pher tera putt sadawā Par  
*this worthy (am) not that again thy son I may be called But*  
 piunai apne chakrānū kha sab tō change hre  
*the father by his own servants to it was said all than good garments*  
 kadh ke ihnū puro, ai ihdi batthı  
*taken out having this one to cause to put on, and this one of on the lands*  
 ohhap te panı jutti pao, ate khaye te khusā  
*a ring and on the feet shoes put on, and we may eat and rejoicings*  
 manāıye, kıf jo ih meia putt moia si, te pheı  
*we may celebrate because that this my son dead was, and again*  
 juu pia hı, guach gia si, te labh pia hai' So oh lagge  
*alive fallen is lost gone was and found fallen is So they began*  
 khusā laian  
*rejoicings to make*  
 Par ohdi wadda putt pail vich si Jad  
*But him of the great son the field in was Wten*  
 oh a ke gharde nere aparı tã rag nachdi rıay  
*he come having the house of near arrived then music dance of sound*  
 sum Tad nıukhā vichchō ikknū sadd ke puchchıa  
*was I heard Then the servants from among one to called having it was asked,*  
 ih kı gal hai? Ate osnai ohnū akhia tera bhıa  
*this what matter is? And him by him to it was said, tly brother*  
 ıa hı ı tere piunai mamani kita hai kıf jo onū  
*come is, and thy father by a feast made is, because that I'm for*  
 rajı baji pıa Ar oh gusse hoia ate ındar jınnū  
*safe and sound it was found' And he angry became and willın going for*  
 osdi jı na kıf Tã uhda piu bahar an ke  
*him of the m nd not was made Then him of the father outside come having*

uhnũ manāuy laggā. Ar uhnai āppē piunũ uttar vich  
*him-to to-remonstrate began. And him-by his-own father-to answer in*  
 ākhiā, 'vēkl, maĩ ainē warhiā-thō tērī ṭahal kardā-hā, tē  
*it-was-said, 'see, I these-many years-from thy service doing-am, and*  
 tērā hukam kadē nahī mōriā. Par taĩ mainũ kadē ikk  
*thy order ever not was-turned-aside. But by-thee me-to ever a*  
 pathorā bī nā dittā, jō maĩ āppā belā nāl khusī  
*kid even not was-given, that I my-own friends with rejoicing*  
 kardā. Par jad tērā eh put (for putt) āiā, jisnai tērā sārā  
*might-have-made. But when thy this son came, whom-by thy all*  
 dhan kaṭjarā nāl uḍā-dittā, taĩ uhdē lai mamāni kiti.  
*wealth harlots with was-squandered, by-thee him-of for a-feast was-made.'*  
 Par uhnai ōsnũ ākhiā, 'putt, tū sādā mērē nāl haĩ, atē  
*But him-by him-to it-was-said, 'son, thou always of-me with art, and*  
 mērā sabbō kujj tērā hai. Par khusī karnī, ar anand  
*mine all anything thing is. But rejoicing to-be-done, and joy*  
 honā jōg sī, kiū-jō ih tērā bharā mōiā sī, tē  
*to-be-become proper was, because-that this thy brother dead was, and*  
 phēr jīū-piā-hai; ar guāch piā-sī, tē labh-piā-hai.  
*again alive-fallen-is; and lost fallen-was, and found-fallen-is.'*

[ No. 3.]

## INDO-ARYAN FAMILY.

CENTRAL GROUP.

PANJABI.

MAJHI DIALECT

(DISTRICT, AMRITSAR.)

## SPECIMEN II.

ਗੱਲਾਂ ਸੁਣਕੇ ਸਾਹਬਾਂਦੀਆਂ ਕਾਂ ਜਾਂਦੇ ਸਰਮਾ ।  
 ਭੁੱਖਿਆਂ ਚੁੰਜਾਂ ਮਾਰੀਆਂ ਪਰੀਂ ਨ ਉੱਡਾ ਜਾ ॥ ੧ ॥  
 ਮੋਇਆਂਦਾ ਮਾਸ ਨ ਛੱਡ ਦੇ ਪੌਂਹਚ ਕੇ ਲੈਂਦੇ ਖਾ ।  
 ਨਾਲ ਜਰਾਨਾ ਜੱਟਦੇ ਨਾ ਲਈ ਪੱਗ ਵਟਾ ॥ ੨ ॥  
 ਚੰਗੀ ਕਰ ਬਹਾਲੀਏ ਪੇੜੇ ਲਏ ਚੁਰਾ ।  
 ਸੋਹਨੀ ਸੂਰਤ ਬਾਵਰੀ ਜਲ ਕੇ ਹੋਣੀ ਸਵਾਹ ॥ ੩ ॥  
 ਉਹਦਾ ਬੁਰਾ ਨ ਤੱਕੀਏ ਜਿਹਦਾ ਲਈਏ ਲੂਣ ਖਾ ।  
 ਜੇ ਧੀ ਹੁੰਦੀ ਅਸੀਲਦੀ ਜੰਡ ਨਾਲ ਲੈਂਦੀ ਢਾਹ ॥ ੪ ॥  
 ਮੋਇਆ ਮਿਰਜਾ ਸੁਣ ਕੇ ਬੈਠੀ ਕੰਡ ਝੁਵਾ ।  
 ਗੋਰ ਪੁਛੈਂਦੀ ਤੁਧਨੂੰ ਮੈਥੇ ਜਾਣਾ ਆ ॥ ੫ ॥  
 ਝੂਠੇ ਘਰਨੂੰ ਛੱਡ ਦੇ ਸੱਚੇ ਵਲ ਜਾ ।  
 ਛੇਕੜਦਾ ਘੋਲ ਹੈ ਪਿੰਡੇ ਖਾਨੀ ਧਾ ॥ ੬ ॥  
 ਜਟ ਮਰ ਗਿਆ ਤੂੰ ਜੀਉਂਦੀ ਲੱਖ ਲਾਨਤ ਤੇਰੇ ਭਾ ।  
 ਕਾਂਵਾਂ ਬੋਲੀ ਮਾਰੀਆਂ ਸਾਹਬਾਂ ਮਰੀ ਕਟਾਰੀ ਖਾ ॥ ੭ ॥  
 ਲੋਥਾਂ ਪਈਆਂ ਰਹੀਆਂ ਹੋਠਾਂ ਜੰਡਦੇ ਬੁਤ ਵੜੇ ਡਿਸਤੀਂ ਜਾ।  
 ਕੋਈ ਮੁਸਾਫ਼ਰ ਮਰ ਗਿਆ ਕਿਨੇ ਨ ਮਾਰੀ ਧਾ ॥ ੮ ॥  
 ਡਾਬੀ ਹੁੰਦੇ ਬੋਹੜਦੇ ਦੁਖ ਲੈਂਦੇ ਵੇਡਾ ।  
 ਬਾਝ ਡਰਾਵਾਂ ਜਟ ਮਾਰਿਆ ਕਿਨੇ ਨਕੀਤੀ ਹਮਰਾ ॥ ੯ ॥  
 ਬੋਹੜੀਓ ਮਿਰਜਿਆ ॥

[No 3]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

## PANJABI

MAJHI DIALECT

(DISTRICT, AMRITSAR)

## SPECIMEN II.

## TRANSLITERATION AND TRANSLATION.

Gallĩ	sun kē	Sahbādyā	kā	ṛandē	śamā
The words	heard having	Sahban of	the crises	(were) going	ashamed
'Bhukkhĩ	chunĩ	marĩ,	ṛarĩ	na	udda-ṛa
'Hungry	beats	were stung,	by feathers	not	it could be flown
(1)					(1)
'Mouāda	mas nā	chhadd de,	paūhich he	ṛande-kha	
'The dead of	flesh	not having left	arrived having	ice ate up	
'Nā	ṛarunā	Jatdē,	na	lā	pagg
With	love	the Jat of,	not	was taken	tribe
					having exchanged
(2)					(2)
'Ohṛngā	lā	bahāhē	ṛidē	lā	chura
'Good	having made	thou caused to eat at,	dough	taken	having stolen
Moh'nā	surat,	bwanā	jālē	honā	sawāl
Lovely	form	O mad one	burnt being	is to become	ashes
(3)					(3)
'Uhdā	bua	na taklā,	ṛidā	lā	lun
'Him of	evil	not thought is	whom of	been taken is	salt
					having eaten
Jē	dā	hundi	asādh	ṛand	nāl
'If	daughter	thou hadst-been	noble(-caste) of,	ṛand	with
lāndh	phāh	(1)			
thou couldst have taken	hanging	(4)			
'Mou	Mirṛa	sun kē	banthā	kand	bhūwa
'Dead	Mirā	having heard,	seated	the back	was turned
'Goi	puchhāndh	tudhān	marī the	ṛanān	'
'The grave	(is) asking	'thec to	me near	to be gone is'	(5)
					(5)
'Juthē	ghānū	chhādd dē	sachhē	wāl	ṛa
The nūne	home	abandon	the true one	towards	go
'Chhēkādā	ghol	lā	ṛandē	ṛanā	ṛa
'The last of	combat	is,	on the body	water	put
(6)					(6)
'Jat	mar gā,	tī	ṛandh,	laklā	lanat
'The Jat	is dead,	thou	at alive	100,000	curse
					of thee
					on'
Kāwĩ	bah	marĩ,	Sahbā	mar	kṛarā
The crises'	word	stung	Sahban	died	dagger
					eating
(7)					(7)

Lothāṁ paīṁ iahāṁ hethāṁ jandde, but ware Bhistī ja  
*The corpses fallen remained below the jand of, spirits entered Heaven having gone*  
 'Koi musaphai mai giā, kine nā mari dha (8)  
 'Some wayfarer died, by anyone not was still alas (8)  
 Bhai hundē bṛuharde, dukh lunde wandē  
*Brothers if there had been they would have come, grief they would have taken a share*  
 Bṛjh bharavāṁ Jat māia, kine nā hita ham ia (9)  
*Without brothers the Jat was killed by anyone not was made help (9)*  
 Baubano Muzā'  
*Return Muzā'*

### FREE TRANSLATION OF THE FOREGOING.

*(Sahban, beloved of Muzā the Jatt, finds his corpse under a jand tree, being eaten by crows. She reproaches them)*

1 When they heard Sahban's words, the crows became ashamed 'When our wings could not carry us further, and we were compelled by hunger, we pecked at his body

2 'It is not our custom to leave untouched the flesh of a corpse, and so when we came here we ate it. We had no special bond of love with him, nor had we exchanged turbans in token of brotherhood

3 'He thought thee to be good and faithful, and seated thee (by his hearth), but thou hast stolen the unbaked dough<sup>1</sup> Mad one, thy beauteous body will some day be burnt to ashes

4 'Shght not thou him whose salt thou hast eaten. If thou hadst been a daughter of a noble caste, thou wouldst have hanged thyself from the jand tree at whose foot thy lover lieth

5 'When thou hearest of his death thou didst sit with thy face turned away from him, while the grave is calling to thee, "To me, to me, must thou come."

6 'Forsake thou the false home of this world, and seek thou the true home of death. There is but one struggle, the last one, left for thee. Cast thou the funeral water on thy form<sup>2</sup>

7 'The Jatt is dead, and thou art still alive. For this may a hundred thousand curses light on thee' When she heard the taunts of the crows, Sahban drew her dagger and killed herself

8. Their bodies remained lying under the jand tree, but their souls went to heaven. No one cried alas! for them, for their bodies lay unrecognised as those of passing travellers in a foreign land

9 Had he had brothers they would have come to share his sorrows. The Jatt died brotherless, and no one came to help him

Alas, Return thou, Muzā'

<sup>1</sup> The crows mean that Muzā had no special claim of affection on them but that he had upon her. That she was avoiding the payment of this claim by not killing herself by his corpse. He had thought her faithful but by her being still alive she was showing herself unfaithful. She was like a faithless wife whom her husband puts in charge of the oven and who instead of baking the bread steals the unbaked dough and eats it. Why hesitate to die. She must die some day

<sup>2</sup> An allusion to the washing of a Musalman's body before burial

The following ballad deals with the marriage of Nau Nihal Singh in 1837 A.D. The Kharrak Singh mentioned in the poem was the successor of Ranjit Singh and reigned for three months being deposed by his son Nau Nihal Singh in 1840. Kharrak Singh did not die on the battle field but in his bed, and there were suspicions that he was poisoned.

Nau Nihal married Jas Kaur the daughter of Shrim Singh of Atari who afterwards died gallantly fighting the British at Sobraon in 1846. This is probably the 'black fate' referred to in verse 4.

Nau Nihal himself was killed on the day of his father's cremation by an archway falling upon him.

[No 4]

## INDO-ARYAN FAMILY

## CENTRAL GROUP.

### PANJABI

MAJHI DIALECT

(DISTRICT, LAHORE)

### SPECIMEN III.

(GURMUKHI CHARACTER)

ਚੜ੍ਹਿਆ ਚੇਤ੍ਰ ਪਈ ਪੁਰਾਰ। ਯਾਰੋ ਵੱਡੀ ਹੋਈ ਸਰਕਾਰ। ਧਮਕੇ ਕਾਬੁਲ ਤੇ ਕੰਧਾਰ  
ਭੇਰੇ ਘੋਰੇ ਅਟਕੇ ਪਾਰ॥

ਵੱਡਾ ਖੜਕ ਸਿੰਘ ਸਰਦਾਰ। ਤੂੰ ਕਿਉਂ ਬੈਠਾ ਮੌਤ ਵਿਸਾਰ। ਉਂਵੀ ਚੜ੍ਹਿਆ ਨਾਲ  
ਕਰਾਰ। ਓੜਕ ਚੱਲਨਾ॥

ਚੇਤੇ ਫੇਰ ਆਈ ਵਸਾਖੀ। ਤੇ ਸਰਕਾਰ ਵੱਡੀ ਮਸਤਾਕੀ। ਸੁੰਦਰ ਬਨ ਬਨ  
ਆਵਨ ਹਾਥੀ। ਨਜਰਾ ਲੈ ਲੈ ਮਿਲਨ ਸੁਗਾਤੀ। ਸੂਬੇ ਰਲ ਮਿਲ ਚੜ੍ਹਨ ਜਮਾਤੀ।  
ਮੁੱਢੇ ਸਦਕਾਰਦੇ॥

ਬੈਠੇ ਫੇਰ ਅਟਾਰੀ ਵਾਲੇ। ਚੰਗੇ ਚੰਗੇ ਸੱਦ ਬਹਾਲੇ। ਉਨਾਦੇ ਲੇਖ ਜੋ ਹੋ ਗਏ  
ਕਾਲੇ। ਟਕੇ ਤੋਰਨ ਤੋਲਾ ਵਾਲੇ। ਢਿੱਲ ਨ ਲਾਵਦੇ॥

ਰਾਣੀ ਜਸਕੌਰ ਘਰ ਜੰਮੀ। ਨੀਵੇਂ ਦੀਵੇ ਬੋਹਤ ਸਰਮੀ। ਉਂਚੇ ਲੇਖ ਤੇ ਚਿੱਤ  
ਕਰਮੀ। ਭਰ ਭਰ ਥਾਲ ਵਗਾਵਣ ਦੱਮੀ। ਕਰਨ ਬੈਰਾਇਤਾ॥

ਵਸਾਖੋ ਫੇਰ ਹੋਈ ਚਤਰਾਈ। ਬੈਟੀ ਸਾਮ ਸਿੰਘ ਘਰ ਜਾਈ। ਲਾਗੀ ਵੂਠ  
ਕਰਨ ਕੁੜਮਾਈ। ਮੁਲਕ ਇਨਾਮ ਜੋ ਖਾਦੀ ਦਾਈ। ਮੁੱਢੇ ਸਰਕਾਰਦੇ॥

ਹੁਣ ਜੇਠ ਮਹੀਨਾ ਚੜ੍ਹਿਆ। ਕੌਰ ਸਜਾਦਾ ਖਾਰੇ ਚੜ੍ਹਿਆ। ਰਲ ਮਿਲ ਭਾਬੀਆ  
ਸਾਲੂ ਫੜਿਆ। ਓਨੂੰ ਰੂਪ ਸਵਾਯਾ ਚੜ੍ਹਿਆ। ਰਾਣੀ ਜਸਕੌਰ ਦਿਲ ਹਰਿਆ। ਸਗਨ  
ਮਨਾਉਦੇ॥

ਅੱਗੇ ਹੋਈ ਜਜ ਤਿਆਰ। ਚੜ੍ਹਿਆ ਮਾਝੇਦਾ ਸਰਦਾਰ। ਜਾਂਜੀ ਸੋਹਨੇ ਜਿਉਂ  
ਗੁਲਜਾਰ। ਘੋੜੇ ਕੁੱਦਣ ਕੁਲ ਬਾਜਾਰ। ਲਾਜ਼ੇ ਪਹਨੀ ਵੇਰ ਤਲਵਾਰ। ਘੋੜੇ ਚੜ੍ਹਿਆ ਸਨ  
ਹਥਿਆਰ। ਜੰਜ ਸੁਹਾਂਉਂਦੀ।

ਪਹਨ ਪੁਸਾਕਾਂ ਭੈਠਾ ਨ੍ਹਾਕੇ। ਦਿੱਤਾ ਤਿਲਕ ਪਰੋਹਤ ਆਕੇ। ਸੋਹਰਾ ਬਾਪ ਪਹਨਾਵੇ  
ਆਕੇ। ਗਾਵਣ ਸੱਯਾਂ ਮੰਗਲ ਜਾਕੇ। ਸਗਨ ਮਨਾਂਉਂਦੀਆਂ॥

ਹੋਈ ਜੰਜ ਤਿਆਰ। ਸੂਬੇ ਚੜ੍ਹੇ ਬੇਸੁਮਾਰ। ਪਹਨ ਪੁਸਾਕਾਂ ਸਨ ਤਲਵਾਰ। ਵੰਡਣ  
ਮੁਹਰਾ ਬੇਸੁਮਾਰ। ਲਾਗੀ ਲੋਕਰ ਹੋਏ ਨਿਹਾਲ। ਸੱਯਦ ਸਾਧੂ ਸਨ ਪਰਵਾਰ। ਲੋਨ  
ਖੇਰਾਇਤਾਂ ਨਾਮ ਗੁਫਾਰ। ਦੇਨ ਅਸੀਸ ਭਰੇ ਭੰਡਾਰ। ਸਾਹਬ ਧਿਆਉਂਦੇ॥

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[ No. 4.]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PAÑJĀBĪ.

MĀJHĪ DIALECT.

(DISTRICT, LAHORE.)

## SPECIMEN III.

(PERSIAN CHARACTER.)

چڑھیا چنر پئی بہار - یارو وڈی ہوئی سرکار - دھمکے کابل تے  
قندھار - ڈیرے گہتے اٹکرن بار \*

وڈا کھڑک سنگھ سردار - نون کیوں بیٹھا موت رسار - اُر ری  
چڑھیا نال قرار - اورک چلنا \*

چیتون بھر آئی وساکھی - تے سرکار وڈی مسناکی - سندر بن بن  
آون ہانہی - نذران لے لے ملن سوغانین - صوبے رل مل چڑھن  
جماعتین - مڈھو سرکار \*

بیٹھے پھر آٹاری والے - چنگے چنگے سد بہالے - اُنان لیکہ جو ہوگئے  
کالے - تیکے نورن نولان والے - ڈھل نہ لارندے \*

رانی جس کر گھر جمی - نیویں دیدے بہت شرمین - اُچے  
ایکہ تے چت کرمین - بھر بھر نہال وگرن دمین - کرن خیراتان -

وساکھون پھر ہوئی چترائی - بیٹی شام سنگھ گھر جائی -  
لاگی ڈھونڈھ کرن گڑمائی - ملک انعام جو کھانڈی دائی - مڈھو

سرکار دے \*



ہن جیٹھ مہینہ چڑھیا - کور سجاده کھارے چڑھیا - رل مل  
 بہایان سالو پھڑیا - ارن نون روپ سوایا چڑھیا - رانی جسکور دل ہریا -  
 شگن مناوندے \*

اگے ہوئی جنچ تیار - چڑھیا ماجھ د سردار - جانجی سوہنے جیرون گلزار -  
 گھوڑے گدن کل بازار - لاڑی پھنی پھرتلوار - گھوڑے چڑھیا سن ہتمیار -  
 جنچ سہاوندی \*

پہن پوشاکن بیٹھا نہاے - دنا نلک پروشت آے - سہرہ باپ  
 پہنارے آے - گاون سیان منگل جائے - شگن مناوندیاں \*

ہوئی جنچ تیار - صوبے چڑھے بے شمار - پہن پوشاکن سن تلوار - ونڈن  
 مہراں بے شمار - لاگی لیکز ہوئی نہال - سید ساھدو سن پروار - لین  
 خیرائتان نام غفار - دین اسیس بھرے بھنڈار - صاحب دھیانوندے \*

[No 4]

## INDO-ARYAN FAMILY.

CENTRAL GROUP.

## PANJABI

MAJHI DIALECT

(DISTRICT, LAHORE)

## SPECIMEN III.

## TRANSLITERATION AND TRANSLATION

Charhna	Cheta	pa	puhar		
Rose	Clart	fell	showers		
	Yaro	vaddi	hoi	Sarkari	
	O friends	great	is	Sarai	
Dhamka	Kabul	te	Kandhar		
Are terrified	Kabul	and	Qandahar		
	Dere	ghatta	Atho	pu	1
	Tents	were pitched	from the Indus	beyond	1
Wadda	Kharik	Singh	sardar		
Great	Kharik	Singh	the sardar		
	Tu	hi	baifha	maut	vasai
	Thou	why	seated	death	forgetting
U	vi	charhna	nal	harai	
He also	rose	with	firmness of mind		
	Oari	challna			2
	In the end	it must be gone			2
Chetio	phai	ai	Waisai		
From Clart	again	came	the first day of Baisakh		
	Tu	Sarai	vaddi	marai	
	And the Sarai	is great	being pleased		
Sundari	har	har	har	har	
Handsome	becoming	becoming	conceal	the elephants	
	Nari	hai	har	sugai	
	Presents	taking	taking	the receive	gifts
Sube	hai	mil	charhar	harai	
The chiefs	jointly with	start	bodies of men		
	Muddhi	Sarai	arai		3
	With	the Sarai	of		3
Buthi	phai	har	har		
We	seated	then	the men of Atari		

	Change	change	sadd	bahale	
	<i>Well</i>	<i>well</i>	<i>calling</i>	<i>they-were</i>	<i>caused to sit</i>
Unāde	lekh	jo	ho gae	hale	
<i>Them of</i>	<i>the fates</i>	<i>which</i>	<i>became</i>	<i>black</i>	
	Tāk	toran	tolā-wale		
	<i>Money</i>	<i>they give out</i>	<i>each piece-weighing</i>	<i>a-tola</i>	
Dhull	na	lāwānd			4
<i>Delay</i>	<i>not</i>	<i>(were they)</i>	<i>being</i>		4
Ram	Jas kaur	ghar	jammī		
<i>Ram</i>	<i>Jas kaur</i>	<i>(in)</i>	<i>the house</i>	<i>was born</i>	
	Nāñ	dide	haulat	sumī	
	<i>Low</i>	<i>eyes</i>	<i>very</i>	<i>modest</i>	
Uchche	lekh	te	clnt-karmī		
<i>High</i>	<i>fates</i>	<i>and</i>	<i>destiny</i>		
	Bhar	bhar	thil	wagwan	damini
	<i>Full</i>	<i>full</i>	<i>trays</i>	<i>they throw</i>	<i>pie</i>
Karan	khwanāñ				5
<i>They do</i>	<i>charity</i>				5
	Wāl hō	phu	hoi	chitrai	
	<i>From-Baisak</i>	<i>h</i>	<i>again</i>	<i>becomes</i>	<i>wisdom</i>
	Biti	Sham	Singh	ghar	jar
	<i>A daughter</i>	<i>Sham</i>	<i>Singh's</i>	<i>(in)</i>	<i>house</i>
	Lagi	dhund	liran	kumū	
<i>Go betweens</i>	<i>seeing</i>	<i>male</i>	<i>betwixt</i>	<i>that</i>	
	Mulk	mam	jo	lhandi	dā,
	<i>A-country</i>	<i>remained</i>	<i>as</i>	<i>eating</i>	<i>the rice,</i>
Muddhō	Sulard				6
<i>From near</i>	<i>the Sairan</i>	<i>of</i>			6
Hun	Jeth	mahina	chirhā		
<i>Now</i>	<i>Jeth</i>	<i>month</i>	<i>arose</i>		
	Kam	Syada	khare	chirhā	
	<i>Kam</i>	<i>Prince</i>	<i>on the basket</i>	<i>mounted</i>	
Rai ml	bharbāñ	sūh	phurā		
<i>Jointly</i>	<i>the brothers'</i>	<i>wives</i>	<i>the red cloth</i>	<i>served</i>	
	Onū	rup	sawayr	chirhā	
	<i>Him to</i>	<i>beauty</i>	<i>1½ times</i>	<i>arose</i>	
Ram	Jas kaur	dil	harā		
<i>Ram</i>	<i>Jas kaur</i>	<i>(s)</i>	<i>mind</i>	<i>was pleased</i>	
	Sagan	marāñd			
<i>Good omens</i>	<i>they (are)</i>	<i>making</i>			

Agge	hoi	jañj	tañ	
Then	became	the wedding procession	ready	
Chahua	Majheda	Saidari		
Mounted	the	Majha of	the	Saidari
Jāñi		sohne	jifi	guljai
The members of the procession	(are)	beautiful	like	a garden
Ghore	kuddan	kul	brari	
Horses	leap	(in) the	whole	baara
Lue	pram	phei	talwai	
By the bridegroom	was put on	then	a	sword
Ghoro	charhua	san	hathiar	
On a horse	he mounted	with	arms	
Jañj		suhāundi		8
The procession	(was)	appearing	beautiful	8
Pahan	pusalā	bantha	nhal e	
He puts on	garments	sat	bathed	having
Ditta		tilak	parohat	ake
Was given	a forehead mark	by the priest	come	having
Seli	brp	pahnai	ak	
The claret	the father	puts on (him)	come	having
Gawan	ryyā	mingal	jil	
They sing	the female playmates	songs of joy	gone	having
Sigan	manāundiā			9
Good omens	they (are) involving			9
Hoi	brari	tañ		
Became	the procession	ready		
Sube	chahua	bi sumari		
Governors	ride	innumerable		
Pahan	pusalā	tan	talwai	
They put on	garments	with	sword	
Wandan		muhā	bi sumari	
They distribute	gold	markas	innumerable	
Lagi	li hai	hot	mhal	
The go betweens	taken	having	became	prosperous
Syyad	sadhu	san	parwa	
Sayyads	Sadhus	with	families	
Len	l harnatā	nun	Gafai	
Tale	alms	(in) the name (of)	God	
Don	ras	bharu	bharndu	
They give	blessing	may be full	the store house	
Sahar	dhyundi			10
God	they (are) worshipping			10

## FREE TRANSLATION OF THE FOREGOING

1 The month of Ohait has commenced and showers have fallen My friends great is the might of the (Sikh) Government Kabul and Qandahar tremble before it and its tents are pitched beyond the Indus<sup>1</sup>

2 Khwail Singh is a mighty chief Why art thou sitting at home forgetting the death (that thou shouldst earn on the battlefield)<sup>2</sup> He rose in the firmness of his soul, for in the end all must die

3 After Ohait has come the first of the month of Bursal and well is the Government pleased One by one come the glorious elephants Men receive presents and gifts and in the train of the Government strut the troops with their chiefs

4 There are seated the men of Atal made to sit are they in seats of honour Black is the fate before them money do they give forth each piece weighing a rupee No delay show they in their striving

5 Rani Jashaur was born in (Sham Singh's) house Bashful of eye was she and very modest High was her fate written as one of lofty deeds and (at her birth) trays full of rice were cast away in charity

6 (The seculiers for a husband<sup>3</sup> went forth saying) wisdom comes to one born in Baisakh A daughter has been born in Sham Singh's house as they sought (for a fitting mate for) her betrothal From the Government did her nurse receive a whole tract of country for her reward

7 Now the month of Jeth has risen and Prince Kau Nru Nihal has mounted the basket<sup>4</sup> Jointly do his sisters in law seize the red cloth and thereby enhance his beauty Pleased is the heart of the Rani Jashaur as they invoke good omens

8 Then became ready the marriage procession and the Sudra of the Majha mounted his horse All the members of the procession shone like a garden as they made their steeds curvet through the bazaar Then the bridegroom donned his sword and leaped full armed upon his horse Glorious indeed then was the procession<sup>5</sup>

9 Then he bathed and sat down after putting on his wedding garments The priest came and applied the *tikal* mark to his forehead His father put on his head the wedding chaplet and all the bride's plymates sang songs of joy invoking happy omens

10, Then became ready the procession (home to the bridegroom's house) Governors of the country round rode in it innumerable They put on magnificent apparel and were girt with swords as they scattered to the throng gold coins innumerable The marriage menials took them up and became wealthy while the Musalman and Hindu mendicants with their families gathered alms in the name of The Great Forgiver In return they gave blessings as they worshipped the Almighty and cried may your storehouse be ever full<sup>6</sup>

Atak or Attock is often used to signify the Indus on which it is situated Conversely is the song of Raja Baskin his name of the river is employed to signify the city *Sindh to me is nagar Atak la mera tha* Indus is my city and Atal is my home

<sup>1</sup> The name of a village near Amritsar Atal is still is a family name The Atal wale are Sham Singh and his relatives

<sup>2</sup> A lag or laggi is a funt onery at a marriage who is enticed to fees Most of them are mace eis Here the gobetweens who arrange the marriage are specially alluded to

<sup>3</sup> The marriage ceremony of the young couple is being described At one period the bride and bridegroom sit on a basket and are bathed Another part of the ceremony consists in the female relatives of the bridegroom secluding the cloth which they intend to let go till each is given a present

<sup>4</sup> The order of events is not followed This process is that in which the bridegroom comes to the bride's home On this occasion he comes armed on horseback with a small boy to act as a squires help and him This looks like a survival of the old fashion of men going by captiv

## PAÑJĀBĪ OF THE JULLUNDUR DOAB

The Jullundur Doab or the country lying between the rivers Beas and Sutlej, includes the two districts of Jullundur and Hoshiarpur and the state of Kapurthala. The Pañjābī of this tract is locally known as Doabi but it differs hardly at all from the standard Pañjābī of Ludhiana.

In the hills to the north and east of Hoshiarpur there is a dialect locally called Pahāṛī which on examination turns out to be nearly the same as ordinary Doabi, only having a slight admixture of the idioms spoken in the Simla Hill States and in Kangra. The same dialect is spoken in the adjoining Simla Hill States of Kahlur (or Bilaspur) and Manāḡal and is there known as Kahlurī or Bilaspurī. We therefore give at the following estimate of the number of speakers of Doabi in its various forms —

Ordinary Doab —		
Jullundur	90,817	
Kapurthala	296,970	
Hoshiarpur	848,000	
	<hr/>	1,051,148
Hoshiarpur Pahāṛī	114,510	
Kahlurī of Kahlur	91,000	
Kahlurī of Manāḡal	1,081	
	<hr/>	207,321
		<hr/>
Total		2,258,760

As a specimen of the ordinary Doabi, I give a conversation between two villagers received from Hoshiarpur. The following remarks on the few peculiarities of the dialect are mainly based on this specimen, but also on other specimens received from other parts of the Doab.

The spelling is capricious. Thus we have both *uich* and *bich*, in, *hunda* and *honda*, being. The letter *y* is often inserted after *i* before another vowel, or else substituted for the *i*. Thus *hata*, or *loya*, become, *hondiyā* being (fem. plur.). In many cases short *e* is substituted for long *i*, as in *hoī* for *lōiā* (fem. pl.). Cerebral letters are employed capriciously. Thus *bald* a bullock but *nal* not *nal*, with. So, *hona* not *honi* to be, *ana*, to come, *biḡna*, to sow. Double letters at the end of a word are simplified. Thus *uich* not *uichel*, in but *uichō*, from in, *gal*, not *gall*, a thing. A word, plur. *gallā* *hath*, not *hatt* a hand, *ghaf* for *glaff*, decrease.

In *laman lan* we have *lan* used as a sign for the dative. Compare the Lahnda *lan*. *Kuḡ* is anything not *kuḡh*. As in Amritsar, 'these' is *inā*, not *ināḥ*.

The form *laī* for the first person singular of the present of the verb substantive is peculiar to this part of the Punjab.

Note the contracted form *gaiyyā* gone (plur. fem.).

The initial consonant of *uich* in, is often elided, as in Amritsar and Ludhiana.

[No 5.]

## INDO-ARYAN FAMILY.

CENTRAL GROUP.

PANJĀBĪ

DIALECT OF JULLUNDUR DOAB.

(DISTRICT HOSHIARPUR)

ਭਾਨੇ ਤੇ ਵਰਯਾਮੇ ਵਿਚ 'ਏਹ ਗੱਲਾਂ ਹੁੰਦਿਆ ਸੀ ॥

ਭਾਨਾ—ਭਾਈ ਦੱਸੋ ਕਿੱਥੋਂ ਆਨਾ ਹੋਯਾ ॥

ਵਰਯਾਮਾ—ਮੁੰਡੇਦੇ ਸੌਹਰਿਆਂ ਵਲ ਗਏ ਸੀ। ਔਥੇ ਇੱਕ ਬਲ੍ਹਦੀ ਦਸ ਪੋਦੀ ਸੀ। ਬਲ੍ਹਦ ਤਾਂ ਚੰਗਾ ਹੈ ਪਰ ਮਾਰ ਖੁੰਡ ਹੈਗਾ। ਉਹਦੇ ਸੋਲਾਯਾਂ ਵਾਂਗ ਸਿੰਗ ਹਨ। ਚੰਗ ਗੋਰਾ। ਦੌਂਦਾ ਹੈ। ਪਰ ਮੁੱਲ ਬੱਡਾ ਮੰਗਦੇ ਹਨ ਚਾਲੀ ਰੁਪੈਏ। ਏਹ ਮੁੱਲ ਖਰਚਨਦੀ ਵਰਸਤ ਨਹੀਂ ਹੈ। ਭਾਈ ਕੀ ਕਰਿਯੇ। ਪੈਲੀ ਕੁਜ ਨਾ ਨਿਕਲੀ। ਤਿਨ ਕਨਾਲ ਜਮੀਨ ਬਿੱਚੋਂ ਚਾਰ ਪੁਲਿਆ ਹੋਇਆ। ਏਹਦੇ ਵਿੱਚੋਂ ਕੀ ਖਾਈਏ ਤੇ ਕੀ ਵਰਤਾਈਏ। ਜੇਹਦੇ ਨਾਲ ਕਮੀਨ ਕਾਨ ਬੀ ਬਰੇ ਨਹੀਂ ਸਾਨੇ। ਉਹ ਗਲ ਹੋਈ।

ਗਾਂਉਂਦੀਦਾ ਸੰਘ ਪਾਟਾ।

ਪੱਲੇ ਨ ਪਿਯਾ ਸੋਰ ਆਟਾ।

ਕਰਮ ਹੀਨ ਖੇਤੀ ਕਰੇ।

ਬਲ੍ਹਦ ਮਰੇ ਟੋਟਾ ਪੜੇ।

ਛੇ ਮਹੀਨੇ ਮਰ ਭਰਕੇ ਇਨ੍ਹਾਂ ਚਾਰ ਪੁਲਿਆਂਦਾ ਮੂੰਹ ਦੇਖਿਆ। ਪਾਣੀ ਸਿੰਜਦਿ ਯਾਂਦੇ ਹਥ ਅੰਬ ਗਏ ਤਾਂ ਸੰਘਾ ਬੈਰ ਗਿਆ। ਅੱਗੇ ਰਬਦੀ ਕੀ ਮਰਜੀ ਹੋਈ ਹੈ। ਇਕ ਗਰੀਬੀ ਦੂਜੀ ਬਰਖੁਰਦਾਰੀ। ਜੇ ਪੁਲਿਆਂ ਬੋੜਿਆਂ ਸੀ, ਤਾਂ ਝਾੜ ਬੀ ਘਟ ਝੜਿਆ ਦਾਨਾ ਪਤਲਾ ਹੈ। ਖਬਰਾ ਦਾਨਿਆਂਨੂੰ ਕੀ ਹੋਇਆ। ਰਬਦਿਆਂ ਗੱਲਾਂ ਲਖਿਆਂ ਨਹੀਂ ਜਾਂਦਿਆਂ। ਭਾਨਾ ਭਾਈ ਵੱਗਣ ਮਹੀਨੇ ਜੇਹੜਾ ਝੋਲਾ ਵੱਗਿਆ ਸੀ। ਉਹਦੇ ਨਾਲ ਕਣਕਾਂ ਪਤਲਿਆਂ ਪੈ ਗੈਯਾਂ। ਕਣਕਾਂ ਕੀ ਕਰਨ ਜਦ ਉੱਪਰਲਾ ਚੁਪਕਰ ਬੈਠਾ। ਜਦਦੀ ਹਾੜੀ ਬੀਜੀ ਤਦਦੀ ਉਹਨੇ ਕੁਜ ਖਬਰ ਜ਼ਿਮੀਦਾਰਾਂਦੀ ਨਾ ਲਿੱਤੀ ਕਿ ਜੀਏ ਹਨ ਕਿ ਮਰ ਗਏ। ਮੀਂਹ ਬਿਨਾ ਕੁਜ ਨਹੀਂ ਹੋ ਸਕਦਾ। ਇੱਕ ਕਮਾਉਦੀ ਕਮਾਈ ਬਿਨਾ ਬਰਕਤ ਨਹੀਂ ਹੁੰਦੀ। ਦੂਜੇ ਕਣਕਦੇ ਪਤਲਾ ਹੋਨੇਦੀ ਏਹ ਬੀ ਗਲ ਹੈ ਕਿ ਬਾਬੇ ਬੁਛਫੇਦੇ ਪੈਨ ਤੋਂ ਹਲਦੀ ਬਾਹੀ ਘਟ ਹੋਈ। ਭਾਈ ਕਣਕ ਤਾਂ ਚੰਗੀ ਹੁੰਦੀ ਜੇ ਕਰ ਬਾਹੀ ਖਰੀ ਹੁੰਦੀ। ਬਾਰਾ ਸੀਵਾਂ ਬਾਹ ਕੇ ਦੇਖ ਕਣਕਦਾ ਝਾੜ। ਜਿਯੋਂ ਜਿਯੋਂ ਬਾਹੈ ਕਣਕਨੂੰ ਤਿਯੋਂ ਤਿਯੋਂ ਦੇਵੇ ਸਵਾਦ ॥

ਕਣਕ ਕਮਾਦੀ ਸੰਘਣੀ ਭਾਂਗੋ ਭਾਗ ਕਪਾਹ ।

ਕੰਬਲਦਾ ਬੇਬ ਮਾਰਕੇ ਛੱਲਿਆ ਦਿੱਤੀ ਜਾਹ ॥

ਸੋ ਭਾਈ ਕਣਕਦਾ ਬਾਹਨਾ ਬੀਜਨਾ ਐਖਾ ਹੈ। ਜੇਕਰ ਬਾਹੀ ਬੀਜੀ ਵੰਗੀ ਜਾਵੇ ਤਾ  
ਝਾੜ ਬੀ ਅੱਛਾ ਹੋਦਾ ਹੈ ਤੇ ਕਣਕ ਬੀ ਮੋਟੀ ਹੋਈ ਹੈ ॥

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[ No 5 ]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

## PĀKJĀBĪ

DIALECT OF JULLU\NDUR DOAB

(DISTRICT, HOSHIARPUR)

## TRANSLITERATION AND TRANSLATION

Bhane	te	Waryame	vich	eh	gallā	hundiyā	sī	
<i>Bhāna</i>	<i>and</i>	<i>Waryama</i>	<i>between</i>	<i>these</i>	<i>words</i>	<i>becoming</i>	<i>were</i>	
Bhāna	Bhāi,	dasso	litthō	ana	hova			
<i>Bhāna</i>	<i>Brother</i>	<i>tell</i>	<i>whence</i>	<i>coming</i>	<i>became</i>			
Waryama	Mundede	sauhiā	wal	gae	sī	Anthe	llh	
<i>Waryama</i>	<i>Son of</i>	<i>father</i>	<i>in law's</i>	<i>house</i>	<i>to</i>	<i>gone</i>	<i>I was</i>	<i>There one</i>
balddi	dās	pōdi	sī	Bald	tā	changa	hai,	pai
<i>bullock of</i>	<i>existence</i>	<i>told</i>	<i>was</i>	<i>The bullock</i>	<i>indeed</i>	<i>good</i>	<i>is,</i>	<i>but</i>
mar	khund	haiza	Ohde	solayā	wāg	sing	har,	iang
<i>addicted to</i>	<i>going</i>	<i>is</i>	<i>It of</i>	<i>needles</i>	<i>like</i>	<i>horns</i>	<i>are,</i>	<i>oolou</i>
dōda	har	Pr	mull	badda	mangde	har	Chali	uprue
<i>two</i>	<i>tooted</i>	<i>is</i>	<i>But</i>	<i>price</i>	<i>great</i>	<i>as</i>	<i>ing</i>	<i>they are</i>
Lh	mull	khuchandi	phusat	nahī	hai	Bhai,	hī	laurye?
<i>This</i>	<i>price</i>	<i>spending of</i>	<i>power</i>	<i>not</i>	<i>is</i>	<i>Brother,</i>	<i>what</i>	<i>may we do?</i>
Puli	kuj	na	nkh	Tim	lanal	jamun	bichchō	char
<i>Crop</i>	<i>anything</i>	<i>not</i>	<i>came out</i>	<i>Three</i>	<i>kanals</i>	<i>land</i>	<i>from in</i>	<i>four</i>
puhā	hoā	Lhde	vichchō	hī	khare	te	hī	
<i>bundles</i>	<i>became</i>	<i>This of</i>	<i>from in</i>	<i>what</i>	<i>may we eat</i>	<i>and</i>	<i>what</i>	
wutrie	jehde	nal	humin	kan	bī	bro	nahī	sane?
<i>may we distribute</i>	<i>which of</i>	<i>with</i>	<i>the labourers</i>	<i>to</i>	<i>even</i>	<i>food</i>	<i>not</i>	<i>suffices?</i>
Oh	gal	hoi						
<i>That word</i>	<i>is</i>							
	gāundidī	singh	patr,					
	<i>'singing</i>	<i>woman of</i>	<i>the</i>	<i>boat</i>	<i>burst,</i>			
	'Palle	nī	piya	sei	ata			
	<i>in the scarf</i>	<i>not</i>	<i>fell</i>	<i>a</i>	<i>seed</i>	<i>from</i>		
	'kauram	him	kheta	hare				
	<i>'Good luck</i>	<i>devoid of</i>	<i>cultivation</i>	<i>one</i>	<i>does</i>			
	'Buld	mire	Tota	pare'				
	<i>'Bullock</i>	<i>dies</i>	<i>Scarcity</i>	<i>falls'</i>				
Ohhe	marhne	mar	bhar	ke	nā	chai	puhāda	mūh
<i>Six</i>	<i>months</i>	<i>died</i>	<i>having</i>	<i>these</i>	<i>four</i>	<i>bundles of</i>	<i>face</i>	<i>was seen</i>

Panı sifjdiyādc bath amb gac tã singhı bath gıya  
*Water irrigating of hands clasped went and throat hoarse went*  
 Agge Rabdı kı marjı hoı ? Ik gııııı dujı  
*Moreover God of what will happened ? Inst poverty second*  
 bar khurdanı Je puhıā thonıā sı, tã jhar  
*calamity What bundles few these were, then the produce*  
 bı ghat jharı Dını pathı hıı Kharı dııııııı  
*even less was produced The grain scanty is Less grain to*  
 kı hoı ? Rabdıā gallā lakhıı nahi jandıı Bhana, bhai  
*what happened ? God of things I know not (are) going Bhana, brother*  
 Phaggan mahııı jıhra jııııı wııııı sı ohde nal kankā pıthā  
*Phalguna in mouth what blast blown had that of with the wheats scanty*  
 pıı gııııā kankā lı kharıı jad Uppıı lı chup lıı bariha  
*became The wheats what can do, when The One above silently is seated*  
 Jıı dı hııı bııı tad dı ohıı kıı kharıı  
*Since the spring crop was sown since then Hun by any heed*  
 jııııııııı nı lıı lı jıııııı hıı mıı gac Mıh  
*the cultivators of not was taken that living they are or they died Rain*  
 bııı kıı nahi ho sal dı İh kım rıdı kımı bııııı bariat  
*without anything not can be done One earner of earnings without blessing*  
 nahi hııııı Duıı lııııı pıııı hııııı ch bı gııı  
*not (is) becoming Second, wheat of then becoming of this also thing*  
 hıı kı bıııı buddhııı pııııı hııı bııı ghat  
*is that grandfather's old of soilness from plough of ploughing insufficient*  
 hoı Bhai lııııı fıı chııııı hııııı jı lıı bhai  
*became Brother wheat indeed good would have been if ploughing*  
 kharıı hııııı Bıııı sıııı bııııı dıııı kımııııı jharı  
*thorough had been Twelve times ploughed having see wheat of outcome*  
 Jııııı jıııı bhaiı kımııııı tıııı tıııı dıııı sııııııı  
*As as one ploughs wheat to so so it gives flavor*

Kımıı kımıııı sııııııı, dıııı dıııı lııııı  
*'Wheat sown came thick, steel by steel cotton*

'Kımbıııı jıııııı mıı lıı chııııı bıııııı jııııı  
*Blanket of cool steel having made among go*

So, bııı kımııııı bııııı bııııı rııııı hıı Jııııı  
*So brother wheat of ploughing sowing difficult is If*

bıııı hıııı chıııııı jıııı fıı jıııı bııııııı hııııııı tııııı  
*ploughing sowing good go then the outcome also good becoming is and*  
 kımıı bııı mıııı hııııııııı  
*wheat also dense becoming is*

## FREE TRANSLATION OF THE FOREGOING

## A CONVERSATION BETWEEN BHANA AND WARYAMA

*Bhana* — Brother where have you come from ?

*Waryama* — I am coming from the house of my son's father in law. I had heard of a bullock there which I thought would suit me. It is a good beast but is apt to gore people. Its horns are like needles its colour light and its teeth two in number. But they are asking too much for it. They want forty rupees and I can't afford to spend that amount of money. Brother in these hard times how could I? The crop failed. From three *kans* of land I only got four bundles altogether. What is there in that for us to eat and to pay our labourers? Why there is not even enough for the cost of cutting it. It is like the proverb—

the singer sings till her throat bursts and not a seer of flour falls into her outstretched scarf. When a cultivator loses his luck his bullocks die and he gets a scarcity on the top of it.

I killed myself working for six months and then all I see is the face of these four bundles. My hands are chafed and my throat is hoarse from the labour of mowing. Let what was God's will? First poverty then calamity. Even the few bundles I did reap had hardly any grain in them. I don't know what came of the grain for it is beyond me to understand God's ways. Brother Bhana that cold blast in Phalgun made the wheat unproductive. What could the poor grains do when the One above sits silently and does nothing to protect them. Ever since we sowed the spring crop He hasn't cared whether the cultivators were living or dead. In the first place there is no blessing on the earnings of those who have worked so hard and in the second place the wheat has been thin because we had not enough hands to plough on account of my old grandfather's illness. The wheat would have been a fine crop if it had had a thorough ploughing. Just see the outturn when you plough your wheat twelve times. The more you plough it the better the flavour. You know the old proverb—

Sow your wheat and sugarcane thick and your cotton a stick's distance between each plant. But muze must be so far apart that a man with a blanket cowl on his head can walk through it without touching it.

So brother the ploughing and sowing of wheat is a difficult job. If the ploughing and sowing is good the outturn will be good and the crop of wheat will be a dense one.

## KAHLŪRI OR BILĀSPURI

The languages of most of the Simla Hill States are various forms of Western Pahari. The most western states are Kahlur, Mangal, Nalagroh and Malog. In the rest of the two latter states the language is Pothohri Paghobi and will be dealt with under that head. The dialect of their eastern parts is Hindustani Pahari. The dialect of the states of Kahlur and Mangal is called Kahluri or Bilāspuri (Bilāspuri being the chief town of Kahlur). Kahlur lies immediately to the east of the Hoshiarpur District. In the adjoining hilly part of that district a dialect is spoken which is locally called Pahari. It is the same as Kahluri.

Kahluri has hitherto been described as a form of Western Pahari. An examination of the specimens will show that this is not the case. It is simply a pure Paghobi similar to that spoken in Hoshiarpur. The estimated number of its speakers is as follows:—

Kahlur State	91 00
Mangal State	1 081
Hoshiarpur District	114 540
	<hr/>
TOTAL	90 991
	<hr/>

It is unnecessary to give full specimens of this dialect. A few sentences from a version of the Parable of the Prodigal Son given in transliteration will show its character:

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From the North End of the Pothohri dialect rather approaching that of the Paghobi of the Jhang district.

[No 6]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

## PANJABI

## KAHLURI DIALECT

## (MANGAL STATE DISTRICT SIMLA)

Ekī	manūde	do	putt	the	Lauhke	putte	apne
One	man of	two	sons	were	By the younger	son	his own
buddhenō	gūrya	jo	ṛḍṛd	mere	bande	ṛōḍi	so
father to	it was said	what	property	on my	share	cones	that
manṇō	dei de	Tine	so	ṛadad	apne	dui	puttānū
me to	give	By him	that	property	his own	two	sons to
bandi	ditti	Jṛde	lauhl e	putte	apna	bandi	
having divided	was given	When	by the younger	son	his own	slave	
lu ha	tā	dui	padesānū	chṛh gaya	Ūthi	jai ke	
was taken	then	a far	foreign country to	he went away	There	having gone	
tine	apni	ṛadad	he aṛath	gāwai ditti	Jṛd	o	sali
by him	his own	property	uselessly	was lost	When	he	the whole property
gānū	bartha	tā	us	mulakhde bich	bari	hal	payi
having wasted	sat,	then	that	country of in	a great	famine	fell
o	baia	langṛl	hoi gayi	Tā	o	us	mulakhde
he	very	poor	became	Then	he	that	country of
rahne	lṛgṛ	tine	apni	jumāṇā bich	usnū	suānū	chaine
to live	began	by him	his own	fields in	him to	swine to	to graze
so	surāḍi	khuraḷde	bachē hue	satkā hane	apni	pet	bhrūda tha
He	the	swine of	food of	remaining	in his	own	belly
tis nū	hoi	koi	lichh	na	dēda	tha	
him to	other	anyone	anything	not	giving	was	

## PŌWĀDHĪ

The word '*Powadh*' means 'East' and Powadhī Prāñjibī is the Prāñjibī spoken in that portion of the Eastern Punjab known as the Powadh.

From Rupnā in the Umballa District up to its junction with the Beas, the river Sutlej runs nearly east and west. To its north lies the Jullundhur Doab. To its south lie the Districts of Ludhiana and Ferozepore. The whole of the latter district, and the greater portion of the former are included in the tract known as the Malwa, but that part of Ludhiana which lies near the river is known as the Powadh. The Powadh extends much farther east. In Umballa it reaches as far speaking roughly, as the river Ghaggar, beyond which the language is Hindostani. To the south it occupies those parts of the states of Patiala, Nabha and Jind which lie east of 87°, the 76th degree of east longitude, up to the country in which Hindostani and Bangaru are spoken. This tract also includes a few outlying portions of the Hissar District. The Musalman Pachhadās who live along the banks of the Ghaggar where it runs through this river speak another dialect of Panjabi known as Rathi, which will be dealt with separately.

South of this tract lies the District of Hissar, the main languages of which are Bangaru and Bagru. Only along the Ghaggar, and in a part of the *Sikar Tahsil* do we find Prāñjibī. With the above exceptions the country to the west of the 76th degree of east longitude as far as the combined Sutlej and Beas, is known either as the Malwa or as the *Jangal* (i.e. brackwoods) which has a dialect of its own entitled *Milwa*, that will be described in due course.

We may estimate the number of speakers of Powadhī Prāñjibī as follows —

Hissar	118 351
Umballa	337 103
Kalsia State	100 000
Valagarh State (west of half)	30 000
Mallog State (west of half)	3 000
Patiala State	37 000
Jind State	13 000
<b>TOTAL</b>	<b>1 907 116</b>

The figures for Kalsia refer to speakers near Dehra Bassi within the boundaries of the Umballa District. Nabagarh and Mallog are two of the Sikh Hill States which lie close to Umballa District. Prāñjibī is spoken in their western portions. In their eastern areas the language is the Hindustani form of Western Panjabi.

As might be expected Powadhī differs from the standard Prāñjibī of Amritsar mainly in approaching the dialects of Western Hindi spoken in East Umballa and in Karnal. The further east we go the more and more inflected with Hindostani or Bangaru does it become. As usual there is no distinct line between them, the languages insensibly merging into each other. The most western Powadhī—that spoken in the Powadh tract of Ludhiana—is almost the same as the standard and has indeed served as a foundation for most of the grammars of the language rather than the Prāñjibī of Amritsar. No special examples of this form of Powadhī are necessary.

I give two specimens from Jhana Kulman in the Jind state, the first being a version of the Purāṇ of the 100th Son and the second a folk tale. I use

give a folktale from West Umballa written in the Deva nāgarī character, and another from Thana Karamgarh in the state of Patiala, written in the Persian character. On pp 806 ff will be found a List of Words and Sentences from Umballa. These specimens illustrate very fairly the variations which Pakjābī undergoes in the Powādhī dialect.

Most of these are due to the influence of the neighbouring Western Hindi. Such are the occasional use of words like *ago* instead of *agge*, before, and of *lahua* instead of *alhua*, to say. So also we have the substitution of *m* for *w* between two vowels as in *amāga* for *awāga*, I will come.

We find (as in Western Hindi dialects and in Rajasthani), the locative of the genitive employed to form a dative, as in *ihde pao*, put on (*pao*) to him (*ihde*).

In pronouns, we find the forms *hamānī*, to us, *tumānī*, to you alongside of the true Pakjābī forms, and the genitive of the reflexive pronoun is *apna*, not *apni*. *Jad* is used for both 'then' and 'when,' exactly as in the dialects of Western Hindi and as in Rajasthani.

In verbs, *tha* is more common for 'he was' than *si*, though both are used. The first person plural sometimes ends in the Western Hindi *āī*, instead of in *ā*. Thus *hoicāī* let us become, *chhālāī*, let us eat.

Other peculiarities not so directly traceable to the influence of Western Hindi are the following. The insertion of an aspirate in *blalad* (Patiala), an *o*. The use of the neuter (occasionally also found in standard Pakjābī) in words like *chummiā*, it was kissed. The pronunciation of *biechēh*, in, as *bicheh*. The frequent dropping of the first syllable of this word as in *ihuhēhō* for *lahuh bichehō*, from in the wall, *unlāchō* from among them. In pronouns the occasional employment of *tolada* for 'your,' and of *ol*, for the oblique form singular of the third personal pronoun. Also the frequent transposition of an aspirate, as in *unhī*, for *uhnī*, to them, *odha*, for *ohda*, of him, *idla*, for *ihda*, of this, *jehā*, for *jehra* who.

In the verb substantive the 2nd plural of the present tense is often *o*, for *ho*, you are.

[ No. 7.]

## INDO-ARYAN FAMILY.

CENTRAL GROUP.

PANJABI.

PŌWĀDHĪ DIALLECT.

(THĀNĀ KULĀRAN, JIND STATE)

## SPECIMEN I.

ਇੱਕ ਮਨੁੱਖਦੇ ਦੇ ਪੁੱਤ ਥੇ। ਉਨ੍ਹਾਂਚੋਂ ਲੋਵੇਨੇ ਪੇਓਨੂੰ ਆਖਿਆ ਕਿ ਓ ਪੇਓ ਮਾਲਦਾ ਹਿੱਸਾ 'ਜੋ ਮੈਂਨੂੰ ਪਹੁੰਚਦਾ ਹੈ ਮੈਂਨੂੰ ਦੇ। ਜਦ ਓਹਨੇ ਮਾਲ ਉਨ੍ਹਾਂਨੂੰ ਬੰਡ ਦਿੱਤਾ। ਬੋਜੇ ਦਿਨਾਂ ਬਿੱਚੋਂ ਲੋਵੇ ਪੁੱਤਨੇ ਸਾਰਾ ਕੱਠਾ ਕਰਕੇ ਇੱਕ ਦੂਰਦੇ ਦੇਸਦਾ ਪੈਂਡਾ ਕਰਿਆ ਔਰ ਉੱਥੇ ਅਪਣਾ ਮਾਲ ਬਿਕਰਮੀ ਬਿੱਚ ਬੋਇਆ। ਔਰ ਜਦ ਸਾਰਾ ਗੁਮਾ ਚੁੱਕਾ ਉਸ ਦੇਸ ਬਿੱਚ ਬਜ਼ਾ ਮੰਦਵਾਜ਼ਾ ਪਿਆ ਓਹ ਕੰਗਾਲ ਹੋਣੇ ਲੱਗਿਆ। ਜਦ ਉਸ ਦੇਸਦੇ ਇੱਕ ਰਾਜੇਦੇ ਜਾ ਲੱਗਿਆ। ਓਹਨੇ ਓਹਨੂੰ ਖੇਡਾਂ ਬਿੱਚ ਸੂਰ ਚਾਰਣ ਫੇਜ਼ਾ ਔਰ ਓਹਨੂੰ ਆਸ ਥੀ ਕਿ ਇਨ ਛਿਲਕ ਤੇ-ਜੋ ਸੂਰ ਖਾਂਦੇ ਹਨ ਅਪਣਾ ਚਿੱਡ ਛਰੇ, ਕੋਈ ਉਸਨੂੰ ਨ ਦਿੰਦਾ ਥਾ। ਜੋ ਸੋਝੀ ਬਿੱਚ ਆ ਕੇ ਕਹਾ—ਮੇਰੇ ਪੇਓਦੇ ਬਹੁਤੇ ਮਿਹਨਤੀਆਂਨੂੰ ਬਾਲੀ ਹੋਟੀ ਹੈ, ਔਰ ਮੈਂ ਛੁੱਖਾ ਮਰਦਾ ਹਾਂ। ਮੈਂ ਉੱਠਕੇ ਅਪਣੇ ਪੇਓ ਕੋਲੇ ਜਾਉਂਗਾ ਔਰ ਉਨੂੰ ਕਹੂੰਗਾ ਓ ਪੇਓ ਮੈਨੇ ਰੱਬਦਾ ਤੇਰੇ ਕੋਲ ਬੁਰਾ ਕਰਿਆ ਹੈ। ਹੋਰ ਹੁਣ ਇਸ ਲੋਕ ਨਹੀਂ ਜੋ ਫਿਰ ਤੇਰਾ ਪੁੱਤ ਕਹਾਉਂ ਮੈਂਨੂੰ ਅਪਣੇ ਮਿਹਨਤੀਆਂ ਬਿੱਚੋਂ ਇੱਕਦੇ ਬਰਾਬਰ ਕਰ। ਫਿਰ ਉੱਠਕੇ ਅਪਣੇ ਪੇਓ ਕੋਲ ਚੱਲਿਆ। ਓਹ ਅੱਜੇ ਦੂਰ ਥਾ ਓਹਨੂੰ ਦੇਖਕੇ ਓਹਦੇ ਪੇਓਨੂੰ ਭਰਸ ਆਇਆ ਹੋਰ ਭੱਜਕੇ ਓਹਨੂੰ ਗਲ ਲਾ ਲਿਆ ਹੋਰ ਬਾਲਾ ਚੁੱਮਿਆਂ। ਪੁੱਤਨੇ ਓਹਨੂੰ ਕਹਾ ਓ ਪੇਓ ਮੈਂਨੇ ਰੱਬਦਾ ਤੇਰੇ ਕੋਲ ਬੁਰਾ ਕਰਿਆ, ਹੋਰ ਹੁਣ ਇਸ ਲੋਕ ਨਹੀਂ ਜੋ ਫਿਰ ਤੇਰਾ ਪੁੱਤ ਕਹਾਉਂ। ਪੇਓਨੇ ਅਪਣੇ ਨੌਕਰਾਂਨੂੰ ਕਹਾ, ਚੰਗੇ ਤੇ ਚੰਗੇ ਕਪੜੇ ਕੱਢ ਲਿਆਓ, ਇਹਦੇ ਪਾਓ। ਹੋਰ ਈਧੇ ਹੱਥ ਬਿੱਚ ਛਾਪ, ਹੋਰ ਪੈਰਾਂ ਬਿੱਚ ਜੁੱਤੇ ਪਾਓ, ਹੋਰ ਅਸੀਂ ਛਕੈ ਹੋਰ ਖੁਸ਼ੀ ਹੋਵੈ ਕਿਉਂਕਰ ਮੇਰਾ ਏਹ ਪੁੱਤ ਮਰ ਗਿਆ ਥਾ ਹੁਣ ਜੀਵਿਆ ਹੈ, ਬੋਇਆ ਗਿਆ ਥਾ ਹੁਣ ਮਿਲਿਆ ਹੈ। ਫਿਰ ਓਹ ਖੁਸ਼ੀ ਕਰਨ ਲੱਗੇ॥

ਓਹਦਾ ਬਜ਼ਾ ਪੁੱਤ ਖੇਡ ਬਿੱਚ ਥਾ। ਜਦ ਘਰਦੇ ਨੇੜੇ ਆਇਆ, ਗਾਂਓਦੇ ਹੋਰ ਨੱਚਦਿਆਂਦੀ ਅਬਾਜ ਸੁਣੀ। ਫਿਰ ਇੱਕ ਨੌਕਰਨੂੰ ਬੁਲਾ ਕੇ ਪੁਛਿਆ, ਇਹ ਕੀ ਹੈ। ਓਹਨੇ ਓਹਨੂੰ ਕਹਾ, ਤੇਰਾ ਭਾਈ ਆਇਆ ਹੈ, ਹੋਰ ਤੇਰੇ ਪੇਓਨੇ ਬਜ਼ੀ ਹੋਟੀ ਕਰੀ ਹੈ, ਕਿਸ ਬਾਸਤੇ ਜੋ ਓਹਨੂੰ ਭਲਾ ਚੰਗਾ ਥਿਆਇਆ। ਓਹਨੇ ਗੁੱਸੇ ਹੋਕੇ ਨ ਚਾਹਾ ਜੋ ਅੰਦਰ ਜਾਵੇ। ਫਿਰ ਓਹਦੇ ਪੇਓਨੇ ਬਾਹਰ ਆਕੇ ਓਹਨੂੰ ਮਨਾਇਆ। ਓਹਨੇ ਪੇਓ ਤੇ ਜਬਾਬ ਦਿੱਤਾ



ਏਗਾ ਇਤਨੇ ਬਰ੍ਹੇ ਤੇ ਮੈਂ ਤੇਰੀ ਟੈਹਲ ਕਰਦਾ ਹਾਂ, ਔਰ ਕਦੇ ਤੇਰੇ ਕਹਣੇਦੇ ਬਾਹਰ ਨਹੀਂ  
 ਚੱਲਾ, ਪਰ ਤੈ ਕਦੇ ਬੱਕਰੀਦਾ ਮੇਮਨਾ ਮੈਨੂੰ ਨਹੀਂ ਦਿੱਤਾ, ਜੋ ਅਪਣੇ ਮਿਤਰਾਂਦੇ ਨਾਲ  
 ਖੁਸ਼ੀ ਮਨਾਵਾਂ, ਹੋਰ ਜਦ ਤੇਰਾ ਏਹ ਪੁੱਤ ਆਇਆ, ਜਿਹਨੇ ਤੇਰਾ ਮਾਲ ਕੰਜਰੀਆ ਬਿੱਚ  
 ਖੋਇਆ, ਤੇ ਓਧੇ ਬਾਸਤੇ ਬੜੀ ਹੋਟੀ ਕਰੀ, ਓਹਨੇ ਓਹਨੂੰ ਕਹਾ, ਓ ਪੁੱਤ ਤੂੰ ਨਿਤ ਮੇਰੇ  
 ਕੋਲ ਹੋ, ਹੋਰ ਜੇਕਰ ਮੇਰਾ ਹੈ ਓਹ ਤੇਰਾ ਹੋ। ਫਿਰ ਖੁਸ਼ੀ ਹੋਣਾ ਔਰ ਖੁਸ਼ ਹੋਣਾ ਚਾਹੀਏ  
 ਥਾ, ਕਿਉਂਕਰ ਤੇਰਾ ਭਾਈ ਮਰ ਗਿਆ ਥਾ ਹੁਣ ਜੀਵਿਆ ਹੈ, ਹੋਰ ਖੋਇਆ ਗਿਆ ਥਾ  
 ਹੁਣ ਥਿਆਇਆ ਹੋ ॥

---

[No 7]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

## PAÑJĀBĪ

POWADHĪ DIALECT

(THANA KULARAN JIND STATE)

## SPECIMEN I.

## TRANSLITERATION AND TRANSLATION.

Ikḥ manukḥḥḍe do putt the Unhichō laudhene pconū  
 One man of two sons were Them in from the younger by the father to  
 akḥa kī 'o pco malda hessa jo māñ nū prhūchdī  
 it was said that O father the property of share wīcī me to arising  
 hai māñnū dē Jad ohne mal mḥāñnū band  
 is, me to give Then him by the property them to having divided  
 dītā Thore dāñ bichchō laudhe puttne siri katti lār  
 was given A few days from within the younger son by whole together having  
 lē ikḥ dūde dēdā paīdī lāia au utthi rpnā  
 made one distance of country of journey was made and thic his own  
 mal bil arni bichch khōia Aur jid sūi gumo chukḥī  
 property bad action in was wasted And when all wasted was completely,  
 us dē bichh bari mīdw irī pī oh lāñāl hōne lāñāl Ind  
 that country in (a) great famine fell lē poor to be began Then  
 us dēdē ikḥ rījēdē jī lāñāl Ohne ohnū  
 that country of one raja in of having gone he was employed Him by lām to  
 khētī bichch sur chīran bhājī lū chnū as thī kī m  
 fields in sown to feed it was sent And lām to hope was that these  
 chhūlak ṭe jo sur lḥandē han apnī dhidd bhāi kōi  
 husks with which the sown eating are his own belly he was fill anyone  
 usnū na dand thī To sojhi bichchī lē katti mēic  
 him to not giving was Then senses in one having it was said iy  
 pūde bhūte mḥāñnū bīlhi r dī hri au māñ bhūl l hī mārīdī  
 father of many laborers to much bread is and I lāñqiy dying  
 hī, māñ utth lē apnī pco lōle jūñāl au mḥāñ kīhūñ,  
 am, I arisen having my own father near will go and lām to I will say  
 o' pco māne Rāhīdā ṭe lōl hūi l irī hai, ' r hūi r  
 O fall me by God of of the near fault done is, au l non thī  
 hai mḥāñ jo phn tēri putt kḥāñnū māñnū ipnē  
 wotiy (I) am not that again thy son I may be called me to thine own  
 १११, ११११

mihnatiã bichehõ 1l kdc baiabai 1 ru Phn utth kç apnc pco  
*labours from in one of equal male* " Then arisen having his own father  
 kol ohilha Oh ʔju du tha ohnũ dukh kç ohdc pconũ  
*to he started He yet distant was him to seen having him of father to*  
 trnas ʔã, hor bhay 1 ç ohnũ grl la ha, hor  
*pity came and you having him to (on his) need it was applied and*  
 balha chummã Putnc ohnũ k-cha, 'o pco, maïne  
*much it was issued The son by him to it was said, 'O father, me by*  
 Rabbdi tcr kol bura 1 nũ, hor hun is laik nahi  
*God of of thee near fault done is, and now this worthy (I) am not*  
 ʔu phir tci putt 1 ahũ Pconç ʔpnc naukãũ  
*that again thy son I may be called' The father by his own labours to*  
 kahi, 'change te chanc 1 aprc kaddh hro, idc pco,  
*it was said, 'good thou good clothes having taken out bring, him to put on,*  
 hor idhc hatth bicheh chh ip, hor purĩ bicheh jutto pco, hor rsi  
*and his hand in (a) ring, and feet in shoes put on, and see*  
 ohhrahĩ, hor 1 husi howai 1 iũ ai mcr ç putt mar ʔi tha, hun  
*may eat, and glad may be, because my this son dead gone was now*  
 ʔvia hai, 1 hoia gr thi hun mhi hũ Phn oh khusi karin lgge  
*alive is, lost gone was now found is' Then they joy to do began*  
 Ohd, hri putt khat bicheh thi Jrd ghaidc nerc u,  
*His elder son the field in was When the house of near he came,*  
 gãodc hor nachchdiĩdi ub ʔ sun Phn ikk naukarnũ  
*singing and dancing women of noise was heard Then one set out to*  
 bula kç puchhu 1 ih 1 hri ʔ Ohnc ohnũ 1 ahĩ  
*called having it was asked this what is?' Him by him to it was said*  
 'tciã bhai u hũ, hor tci pconç hri ʔũ kar hri his bistc  
*'thy brother come is, and thy father by a great feast done is because*  
 ʔu ohnũ bhal chingã thi un' Ohnc gussc hu kç nĩ  
*that him to safe (s)ound he was found Him by angry become having not*  
 chahĩ ʔu andri ʔnc Phn ohdc pconç bhar  
*it was wished 'hat inside he may go Then his father by outside*  
 a kç ohnũ mri u Ohnc pco te jabab  
*come having him to it was remonstrated Him by the father to answer*  
 ditã, 'degã itnc baiha te maĩ tci trhal kardi hã u  
*was given, 'see thou so many years from I thy service doing am and*  
 hade tere kahnede bhai nahĩ challĩ, pr taĩ hade bkrĩda  
*ever thy saying of out not went, but by thee ever goat of*  
 memri mĩnĩ nrhi ditã, ʔu ʔpnc mitrãde nal khusi  
*had me to not was given, that my own friends of with happiness*

חור נד תוּי ע'י פוט נוא ינה תר'י מל  
*I may celebrate And when thy this son came whom by thy property*  
 חאִיגאִנִּאִי בִּיחֶח לְחור, תִּנִּי אִלְהוּ בַּסֵּט בָּרִי רוֹי לָרִי'  
*had lots among was wasted, by thee him of for a great feast was made'*  
 אִלְהוּ אִלְהוּ לֵבֵן, 'וּ פוֹט, תוּ מִי מִרֵּעַ לֹל לָרִי, לְחור  
*Him by him to it was said, 'O son, thou always of me near art, and*  
 יִרְחֵי מִלֵּוּ לָרִי אִלְהוּ הָרִי, פִּלְמֵן לְחִי לָרִי אִלְהוּ  
*what mine is that thine is, then (in) happiness to be and glad*  
 לֵבֵן אִלְהוּ תִּרִי, לִיִּלְהוּ תִּלְהוּ לְחִי מִלֵּוּ גִרִי תִּרִי, לֵבֵן יִרְחֵי לָרִי  
*to be proper was, because thy brother dead gone was, now alive is,*  
 לְחור לְחִי גִרִי תִּרִי, לֵבֵן תִּלְהוּ לָרִי'  
*and lost gone was, now found is'*

---

[ No 8 ]

## INDO-ARYAN FAMILY.

CENTRAL GROUP.

PANJABI

POWADHI DIALECT

(THANA KULABAN, JIND STATE)

## SPECIMEN II.

ਇਕ ਆਦਮੀ ਧਾੜਵੀ ਥਾ। ਓਹ ਸਾਡੇ ਦੇਸ ਆਗਿਆ। ਓਧੇ ਮੁੜਦੇ ਹੁਏਦੇ ਮਨ ਬਿਚ ਆਈ ਚਾਰ ਪੰਜ ਰੁਪਏਦੀ ਰੁੰ ਲੇ ਚੱਲਾ। ਮੁੜ ਕੇ ਪਿੰਡ ਬਿਚ ਰੁੰ ਲੈਣ ਬੜ ਗਿਆ। ਇਕ ਬੁੱਢੀ ਬੈਠੀ ਕਤਦੀ ਥੀ। ਓਹਨੂੰ ਰੁੰ ਪੁਛੀ। ਓਹਨੇ ਆਖਿਆ ਹੈ ਭਾਈ ਏਹ ਬਾਣੀਏਨੂੰ ਬੋਲ ਮਾਰ ਲਿਆ। ਓਹ ਬਾਣੀਏਨੂੰ ਬੁਲਾ ਲਾਇਆ। ਓਹ ਬੁੱਢੀ ਬੋਲੀ ਏਨੂੰ ਰੁੰ ਜੋਖ ਦੇ॥ ਧਾੜਵੀ ਵੋਲਿਆ ਬੁੱਢੀ ਏਹਨੂੰ ਚਾਰ ਪੰਜ ਆਨੇ ਦੇ ਕੇ ਜੋ ਮੈ ਬੱਧ ਝੁਲਾ ਲੂੰ। ਝੁਹੀ ਕਿਉ ਨਹੀ ਜੋਖ ਦਿੰਦੀ। ਫਿਰ ਬੀਖੇਗੀ। ਬੁੱਢੀ ਕਹਿੰਦੀ ਲੇ ਜਾ ਭਾਈ ਮੈ ਅਗੰਤ ਬਿਚ ਲੁੰਗੀ। ਓਹ ਕਹਿੰਦਾ ਅਗੰਤ ਕਿਹਨੇ ਦੇਖਾ ਹੈ। ਬੁੱਢੀ ਕਹਿੰਦੀ ਮੈ ਦੇਖ ਆਈ ਹਾ। ਓਹ ਕਹਿੰਦਾ ਤੂੰ ਕਿੱਕਰ ਦੇਖ ਆਈ। ਬੁੱਢੀ ਕਹਿੰਦੀ ਧੀ ਜਮਾਈ ਮੇਰੇ ਕੋਲ੍ ਬਸਦੇ ਥੇ। ਮੇਰੀ ਮੈਂਹ ਸੁਣੀ ਥੀ। ਓਨ੍ਹਾਦੀ ਸੁਣੀ ਹੁਈ ਥੀ। ਮੈਨੇ ਧੀਨੂੰ ਆਖਿਆ ਸੇਰ ਘੋਓ ਉਧਾਰਾ ਦੇ ਦੇ। ਜਿੱਦਣ ਮੇਰੇ ਦੁਧ ਹੋਗਿਆ ਤੈਨੂੰ ਦੇ ਵੰਗੀ। ਧੀਨੇ ਘੋਓ ਦੇ ਦਿੱਤਾ। ਫਿਰ ਓਹ ਮਰ ਗਈ। ਮੇ ਕੁਮਾਰੀਆ ਗਈ। ਓਥੇ ਗਈ ਹੁਈ ਧੀਨੇ ਫੜ ਲਈ। ਕਹਾ ਕਿ ਮੇਰਾ ਸੇਰ ਘੋਓ ਉਧਾਰਾ ਦਿੱਤਾ ਹੋਇਆ ਦੇ ਦੇ। ਮੈਨੇ ਕਹਾ ਮੇਰੇ ਕੋਲ੍ ਕੀ ਹੈ। ਜਮਾਈਨੂੰ ਦੇ ਵੰਗੀ। ਮੇਰੇ ਕੋਲ੍ ਬਸਦਾ ਹੈ। ਧੀ ਬੋਲੀ ਓਧਾ ਕੁਛ ਵਾਸਤਾ ਨਹੀ। ਜੇੜਾ ਮੈ ਦਿੱਤਾ ਹੈ ਓਹ ਮੇਰਾ ਦੇ ਦੇ। ਫਿਰ ਸੇਰ ਭਰ ਮਾਸ ਪੱਟ ਬਿਚੋ ਮੇਰਾ ਲੈ ਕੇ ਬੇੜਾ ਛੱਡਿਆ। ਬੇਹ ਦੇਖਲੈ ਟੋਹਣਾ ਪੱਟ ਬਿਚ ਸਕੀ ਧੀਦਾ ਪਾਇਆ ਹੁਆ ਹੈ। ਤੂ ਰੁੰ ਬੱਧ ਘੱਟ ਲੈ ਜਾ ਅਗੰਤ ਲੈ ਲੁੰਗੀ। ਧਾੜਵੀਨੂੰ ਏਹ ਗਲ ਸੁਣ ਕੇ ਗਿਆਨ ਆਗਿਆ। ਰੁੰ ਲਿੱਤੀ ਨਹੀ। ਅਪਣੇ ਘਰਨੂੰ ਦੱਲਾ ਗਿਆ। ਘਰ ਜਾ ਕੇ ਜੇੜਾ ਮਾਲ ਨੂਟਿਆ ਕਸੂਟਿਆ ਥਾ ਬਾਮਣਾ ਫਕੀਰਾਨੂੰ ਪੁੰਨ ਕਰ ਦਿੱਤਾ ਧਾੜਵੀਦਾ ਕੰਮ ਛੱਡ ਦਿੱਤਾ ॥

[ No 8 ]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

## PANJABI

POWADHI DIALECT

(THANA KULARAN, JIND STATE)

## SPECIMEN II.

## TRANSLITERATION AND TRANSLATION.

Ik idmī dhavī thā Ōh sādē dēs a grā Ōdhe  
 One man robbed was He (to-)om country came Him of  
 murd hucd man bich n 'chr prāj rupadī iū l  
 returning of mind in came 'four five rupees of cotton having taken  
 chālī Muf ke pind bich rū lān bar grā Ik  
 I may go' Retained having the village in cotton to take he entered One  
 buddhī barthī k itdī thī, ohnū rū puchhī Ohne  
 old woman seated spinning was her to (for) cotton it was asked Her by  
 ikhī, 'hai bhī, ch b mīcū bol-mar hī' Ōh hanīcū  
 it was said, 'O brother, this banya to calling bring' He the banya to  
 bulā lārī Ōh buddhī bul, 'cū rū jokh  
 having called brought That old woman spoke, 'him to cotton having weighed  
 de Dh n vī bolā, 'buddhī, chnū char prāj mē de-l  
 give The robbed spoke, 'old woman him to four five annas given having  
 jo māī haddh 'tuli lū lū-lū kīū nahī  
 if I more having caused to weigh take Thou thyself why not  
 jokh ihndī, phur jhikhīgī' Buddhī  
 having weighed (art) giving, afterwards thou wilt-repent' The old woman  
 kahndī, 'lc jā, bhāī, māī agant-bich lūgī' Ōh  
 was saying, take away, brother, I the future life in shall take' He  
 kahnda 'agant kīhne dukhā hai?' Buddhī kahndī,  
 (was) saying 'the future life whom by seen is?' The old woman (was) saying,  
 'māī dukh āi-hī Ōh kahnda, 'tū kīkhāī dukh  
 'I ha ing seen come am' He (was) saying 'thou how having seen  
 n? Buddhī kahndī, 'dhī jūn n mēc kōl  
 came?' The old woman (was-)saying 'daughter son in law me near  
 basd thē, mēcī māth sunī thī, unhīdī sū hū  
 living were, my she buffalo in calf was, them of one which had calved  
 thī, māmē dhīnū akhī, ēc ghēc udhārā de-dē,  
 was, me the daughter to it was said, "see ghee loan give,

jiddan <i>when</i>	meie <i>in my (house)</i>	dudh <i>milk</i>	ho gia <i>(shall) have become</i>	tainũ <i>thee to</i>	de dũgi <i>I shall give</i>
Dhine <i>The daughter by</i>	gheo <i>ghee</i>	de ditta <i>was given</i>	Phir <i>T'en</i>	oh mar gai <i>s/c died</i>	Maĩ <i>I</i>
gai, <i>went,</i>	otthe <i>there</i>	gai hui <i>the gone</i>	dhine <i>daughter by</i>	phar lai <i>I was sei ed,</i>	kaha <i>it was said</i>
sei <i>sei</i>	gheo <i>ghee</i>	udhara <i>loan</i>	ditta hoi <i>given,</i>	de de <i>give</i>	Maini <i>Me by</i>
hai <i>what</i>	hai? <i>is?</i>	Jamaĩnũ <i>The son in law to</i>	de dũgi, <i>I shall give,</i>	meri kol <i>me near</i>	basda hai <i>living le is</i>
boli <i>spoke</i>	'odha <i>him of</i>	luchh <i>any</i>	wasta <i>concern</i>	nahĩ <i>is not</i>	Jaiha <i>What</i>
de de <i>give</i>	Phu <i>Then</i>	sci <i>see</i>	bhar <i>full</i>	mas <i>flesh</i>	patt <i>tigh</i>
chhadda <i>was left</i>	Dh <i>This</i>	dekh lai <i>observe</i>	tohnĩ <i>cavity</i>	patt bich <i>tigh in</i>	saki <i>real</i>
Tu <i>Thou</i>	iũ <i>cotton</i>	biddh ghatt <i>increasing diminishing (is bargaining)</i>	lai ja <i>taking go</i>	agant <i>(in) the future life</i>	
lai lũgi <i>I shall take</i>	Dharvinũ <i>The robber to</i>	oh <i>this</i>	gal <i>word</i>	sun ke <i>heard having</i>	gian <i>knowledge</i>
lita <i>was taken</i>	nahĩ, <i>not,</i>	apne <i>his own</i>	gharnũ <i>house to</i>	challai gia <i>he went away</i>	Ghar <i>Home</i>
mal <i>property</i>	lutia <i>looted</i>	lasutia <i>plundered</i>	tha <i>was</i>	hamnã <i>Bial mans</i>	phakirãnũ <i>beggars to</i>
ditta <i>was given,</i>	dhavida <i>robber of</i>	himm <i>profession</i>	chhadd ditta <i>was abandoned</i>		

### FREE TRANSLATION OF THE FOREGOING

There was a robber who came to this country. On his way home it came into his head that he would buy some four or five rupees worth of cotton. So he turned back and entering a village saw an old woman sitting spinning. He asked her if she would sell him any cotton. She replied 'brother, call that shopkeeper.' So he brought the shopkeeper and the old woman told the latter to weigh the cotton. Then said the robber 'what if I have bribed this shopkeeper with four or five annas to give more than the proper weight? Why don't you weigh it yourself? Otherwise you may be sorry for your bargain.' The old woman said 'I'll get it from you in the next world.' Who said the robber 'has seen the next world?' 'I,' said she 'have both been there and have seen it.' 'How was that?' said he. She replied 'my daughter and my son in law used to live near me. My cow buffalo was in calf and consequently gave no milk. They had a cow which had calved, and was therefore in milk, and so I asked her to lend me a seer of ghee, which I would repay as soon as my cow gave milk. She lent it me. Shortly after this

she died, and I paid a visit to Hides. There my daughter caught hold of me, and demanded back the seer of ghee which I had borrowed. "Bless you," said I, "I have nothing with me here. Your husband lives near my house, and I'll pay him when I get home." She replied, "he has nothing to do with it. It was I who gave it you. Pay me back my own." So I had to give her a seer of flesh out of my thigh before she would let me go. Look, here is the actual cavity from which she took it. You go on with your traffic and take your cotton. I'll be paid in the next world.' When the robber heard these words he was converted, and did not take the cotton. He went straight home, distributed all his ill gotten wealth in charity to Brahmins and beggars, and gave up the profession of a robber.

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The following specimen of Powadhī comes from Umballa It is given as originally written in the Deva nagari character

[ No 9 ]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PANJABI

POWADHI DIALECT

(DISTRICT UMBALLA)

इक्क जुलाहेदी अझी रातनूँ अवल खल गई । अपणी जुलाहीनूँ केहा के मैनूँ डोडे मळ के दे । तीमौने केहा के मै ते हुण नहीं उठ हुन्दा । जुलाहेने फेर केहा जे हुण तूँ मैनूँ डोडे मळ के देवें ताँ में तैनूँ हजार हजार रुपये दिआँ चार वाताँ सुणावाँ । जुलाहीने डोडे मळ के दिते ओर हुक्का भरके दित्ता । जुलाहा वातें सुणावन लगिआ । उस बेके शहरदे वादशाहदा पत्त गली विच जादा था । जुलाहेदी गल्ल सुण कर सोचिआ के इसदिआँ गल्लों सुण के जाणा है के एह केहिआँ गल्लों सुणादा है । जुलाहेने चार गल्लों सुणाइआँ । १ जेहडा आदमी अपणी मुटियार तीमौनूँ पेओके छे ओह अहमक है । २ जो अपणे ते बडेदे नाळ यारी लावे ओह अहमक है । ३ जो विण पुछे पच वणे ओह अहमक है । ४ जो घर में हुदे सुदे लड बन्ह के ना तुरे ओह अहमक है । जुलाहा वाताँ सुणा के सो गिआ ॥

[No 9]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

## PANJABI

POWADHI DIALECT

(DISTRICT UMBALLA)

## TRANSLITERATION AND TRANSLATION.

Ikh	julahedi	addhi	ritnũ	al kh	khul gar	Apm	jul dhnũ
A	weaver of	half	night at	the eyes	opened	His own	weaver's wife to
leba	le	'mainũ	dodc	mal ke	dc	Taminũ	
it was said	that	me to	poppy heads	rubbed having	give	The wife by	
leha	le	'mai te	hun	nãhĩ	uth	hunda	Jul dhenũ
it was said	that	me by	now	not	using (is) becoming	The weaver by	
pher	lch	je	hun	tũ	mainũ	dodc	mal ke
again	it was said	if	now	thou	me to	poppy heads	rubbed having
tũ	mai	tarnũ	hazũ	hajar	rupyediũ	chai	batũ
then	I	thee to	tho sand	thousand	rupees of	four	words
Jul dhenũ	dodc	mal ke	ditte	or	hul ka		
The weaver's wife by	poppy heads	rubbed having	were given	and	hool ah		
bhar ke	ditte	Jul dha	hãĩ	sun in in	laggar	Us	
filled having	was given	The weaver	the words	to cause to hear	began	That	
val	shahide	badshahide	puti	gãh bichch	jindã thu	Jul dhedũ	
at time	the city of	king of	son	lane in	going was	The weaver of	
gall	sun lã	suchia	le	'isdã	gallĩ	sun ke	
word	heard having	it was thought	that	this one of	words	heard having	
ganã	hũ	le	ch	lchũ	gallĩ	sunandã hũ	Jul dhenũ
to be gone	is	that	this one	what	words	causing to hear	is
chai	gallĩ	sunandã	'l	Jchũ	idmũ	apmũ	mutiyar
four	words	were caused to be heard	1	What	man	his own	full given
taminũ	puol	chhãddc	ol	ahmak	hai	2	To
wife to	in her father's house	abandons	he	most foolish	is	2	Who
apne te	brũddc	nũl	yũrũ	hãvũ	oh	ahmak	hũ
himself of than	greater of	with	friendship	brings	he	most foolish	is
3	To	bin	puchhũ	pañch	hanũ	oh	ahmak
3	Who	without	being asked	arbitrator	becomes	he	most foolish
4	To	ghũr mũ	hundũ	sundũ	lai	brũnh lũ	na
4	Who	house in	while being	the edge of cloth	bound having	not	sets out
oh	ahmak	hai	Jul dha	batũ	sunã ke	so gũ	
he	most foolish	is	The weaver	the words	caused to hear	having	went to sleep

## FREE TRANSLATION OF THE FOREGOING.

A certain weaver awoke at midnight and asked his wife to prepare a poppy drink<sup>1</sup> for him. She replied that it was out of the question for to think of getting up at that time of night. He said: if you'll make me some poppy drink, I'll tell you four things each worth a thousand rupees. So she got up and prepared the poppy drink and gave it to him and also filled his hoolah for him. Then the weaver began to tell her the four things. It chanced that just then the son of the king of that city was passing by in the lane near the weaver's house. He heard what the latter was saying and thought to himself that he had better stop to hear what this valuable information was. This is what he heard. The weaver began: Firstly, the man who lets his grown up wife stay in her father's house is a fool. Secondly, the man who makes friends with a greater man than himself is a fool. Thirdly, the man who becomes an arbitrator without being asked is a fool. Fourthly, the man who sets out on a journey without first tying some money in the edge of his cloth is a fool. Having said thus the weaver went to sleep.

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<sup>1</sup> It is made by rubbing poppy heads in water.

<sup>2</sup> The *J'laho* or *waver* is the stock fool of Indian legend. The point here is that the *poor* takes the trouble to listen to what such a man says and is rewarded by the exceedingly fine remarks which the latter conveys to his wife.

[ No 10 ]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PANJABI

POWADHI DIALECT

(THANA KARANGARH, STATE PATIALA)

دسکھر کہتے ہنہہ نال مَنا دب رکھنا ہے سچے شمعہ رحہ برانی ہے ۔  
 سامے درحب دے ہنٹہ حقہ ار پانی دا کھڑا بنا ہے ۔ اویجے ہی اک منڈا  
 بنٹھا ہے ۔ کرساں بحارہ بھرڑی حی راب ے اوٹھنا ہے ہل اور بھلداں  
 ہوں لکے بڑے بڑے کھب پر آن بہوہنا ہے ۔ حد سورج سر پر آوند  
 ہے ۔ ناں گھروالی روٹی لیرندی ہے ۔ اہہ ہل کھول دندا ہے ۔ بھلداں  
 ہوں حارہ پوند ہے ۔ اب ہنہہ مدہ دھوے ٹھنڈا ہوند ہے ۔ روٹی کھاند  
 ہے ۔ حقہ پند ہے ۔ بھلداں ہوں پانی بلوند ہے ۔ پکے بھوڑا حنہا حر ارام  
 لندا ہے ۔ گھروالی ساگ سوگ لکے حلی حاندی ہے ۔ کم نہا ہوند ہے ۔  
 ناں بحارہ اسی دھندے رحہ دس پورا کر دندا ہے ۔ بہس ناں ہور کم کار  
 کردا ہے ۔ حد سورج چھس لندا ہے ناں ہل اور بھلداں ہوں لکے گھر  
 آوند ہے ۔ سر پر حارہ ہی گٹھڑی لوند ہے ۔ بھلداں دے آگے حارہ پوند  
 ہے ۔ گھروالی دھار کڈھدی ہے روٹی نکوندی ہے ۔ اہہ کھوسی کھوسی نال  
 بحار رحہ بنٹھ ے کھاند ہے ۔ پھنر اہے حنہے سوان نال پندر سارے  
 سوند ہے اک بادشاہاں ہوں پیلان دی چھنکاں پر بھی نصب بہس ،

[No 10]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

## PANJABI

POWĀDHĪ DIALECT

(THANA KARANGARH STATE PATIALA)

## TRANSLITERATION AND TRANSLATION

Dekho	khabbe	hatth	nal	munna	dab	rakkhna hai	sajje
See	left	hand	with	plough handle	pressing	1 ept is	right
hatth	vich	purani	hai	Samne	daikhnde	heth	huqqa
hand	in	or whip	is	In front	a tree of	beneath	lookah
ghara	pia hai	Utthe hi	ikk	munda	baitha	hai	Kirsan
ja	put down is	Here also	a	child	seated	is	The cultivator
bichara	thori ji	iat te	utthia hai	Hal	aur	bhaldā nū	
the poor man	a little very	night from	arisen is	Plough	and	oxen	
le ke	tarke tarke	khet par	an	pahūchā hai	Jad	suraj	
talen laving	very early	the field on	having come	arrived le is	When	the sun	
sir par	aunda hai	tā	ghar wāl	rotti	haunda hai	Bh	hal
the head on	coming is	then	the house mistress	bread	bringing is	He	the plough
khol dinda hai	Bhaldā nū	chara	prunda hai	Ap	hatth	mūh	
loosening is	The oxen to	fodder	causing to fall le is	Himself	1 and	mouth	
dho ke	thanda	honda hai	Rotti	1 handā hai	Huqqa	pindā hai	
washed having	cool	becoming he is	Bread	eating le is	Hoolal	dīnkā le is	
Bhaldā nū	pani	plonda hai	Pu ke	thorā jeha	chū aram		
The oxen to	water	causing to drink he is	Fallen laving	a little very	time rest		
linda hai	Ghar wāl	sug sug	le ke	chali	jandā hū		
talving he is	The house mistress	vegetables etc	talen laving	gone	going is		
Kamm	buhta	honda hai	Tā	bichrū	is	dhande vichoh	dū
Work	much	becoming is	Either	the poor fellow	this	occupation in	the day
pura	hai dinda hai	Nahī tā	hoi	kamm hai	hūda hū	Jad	suraj
full	making is	Otherwise	other	business	doing le is	When	the sun
chhupan	lagda hai	tā	hal	aur	bhaldā nū	le ke	ghar aunda hū
to be hidden	beginning is	then	plough	and	oxen	taken laving	house coming le is
Sir par	chara dī	gathū	haunda hai	Bhaldā de	age	char	
Head on	fodder of	bundle	bringing le is	Oxen of	in front	fodder	
paunda hai	Ghar wāl	dhai	kaddhū hai	Rotti	pakondr	hai	
causing to fall he is	The house mistress	milk	dīaving is	Bread	cooling le is		
Bh	khusi khusi	bal bachchā vichh	baith ke	khanda ha	Phir	ehe	jeha
He	happy happy	children among	sat having	eating is	Again	le	such

suwād      nāl      pair      pasār-kē      sōndā-hai,      ik      bādshāhā-nū      phullā-di  
*comfort      with      feet      extended-having      sleeping-is,      as      kings-to      flowers-of*  
 chhijā-par      bhī      naṣib      nahī.  
*beds-on      even      fortune      is-not.*

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### FREE TRANSLATION OF THE FOREGOING.

See how he goes along carrying his plough-handle under his left arm, with his ox-whip in his right hand. He has set down, at the foot of a tree, his hookah and a water-jar, and his little boy is seated beside them. The poor cultivator has risen from his bed while there is still a little of the night left, and with his plough and oxen reaches his field at dawn. At midday, when the sun is over his head, his wife brings him his food. He unyokes his plough and throws some fodder before his oxen. As for himself, he washes his hands and his mouth to make himself cool, and takes his meal. Then he waters his oxen, and after that takes a very little rest. His wife gathers wild herbs for spinach and takes them home, but he has still much work to do. He keeps on at the same business of ploughing till evening, or else he betakes himself to some other occupation. When the sun begins to set he takes his plough and his oxen home, carrying on his head a bundle of fodder which he has cut. Then he throws some of the fodder before the oxen, while his wife milks the cows. Then she cooks the evening meal, and he sits down to eat it happily surrounded by his children. Then he stretches out his legs and goes to sleep with more pleasure than ever was the lot of kings upon their beds of flowers.

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## RĀTHĪ

The Musalman tribes which are said to have come from the west and who are now settled in the Ghaggar valley in the district of Hissar are known as *Pachhada*, or westerners and also as *Rath* or the ruthless ones. As their second name indicates they are a turbulent lot. Their language is known as Pachhadi or Rathī. A similar language is spoken in the Ghaggar valley in the Kulāian *thana* of the Jind state. Here it is called Jand or Nāh. Nāh is probably the same as *nāl*, which is the local name of the Ghaggar valley. I do not know the origin of the name Jand unless it refers to the *jand* bush which is a very prominent object in this wild tract.

Under whatever name it is called, Pachhadi, Rathī, Jand or Nāh, it is the same form of speech, i.e., Powadhī Pañjabī, strongly mixed with the Bangaru dialect of Western Hindi spoken immediately to its east. The pronunciation is fond of nasal sounds. Here and there we meet a form borrowed from the Malwā Pañjabī spoken immediately to the west.

The number of speakers reported is—

Hissar (Rath)	36 490
Jind (Jand)	2 500
	<hr/>
	38 990

I give three specimens of this dialect *viz.*, a portion of the Parable of the Prodigal Son and 2 folktales from Hissar, and another folktale from Jind. These show sufficiently the mixed character of the dialect. As might be expected the Jind specimen has more Western Hindi in it than the others.

It is unnecessary to discuss this mixed form of speech at any length. It is sufficient to note that the genitive is sometimes formed by adding *la*, and sometimes by adding *da*. The oblique form (or locative) of the genitive *mere* is used to mean to me, so *jaī lē*, to a Jat. The sign of the dative is *nū* or *ne*. Sometimes we have the Bangaru *sā* I am, *saī*, he is. The termination *ge* is used in the present as well as in the future. Thus *aegē*, she comes, the Malwā future *jāsū*, I will go occurs. The past participle of *ghallna*, to send is *ghatta* not *ghallna*.

Note the nasal pronunciation of *chāhāda* wishing, *aūda* coming, *jāsū* I will go, and the substitution of a dental *dh* for a cerebral *dh* or *h* in *badhe*, for *baīhe* (specimen II).

[ No. II.]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PANJABI.

RĀTHI DIALECT.

(DISTRICT, HISSAR.)

## SPECIMEN I.

इक आदमी ते दोय पुत्र सन । उन्हाँचूँ लोड़ा पुत्रने आपदे पेवनूँ  
 आख्या कोड़ा माल मेंनूँ आउँदाँ है मेंनूँ दे । पेवने माल लोड़े पुत्रनूँ बंड  
 दित्ता । थोड़े दियॉ मगरूँ सारा माल इकट्ठा करते परदेस जाँदा रहा । उर्थे  
 बढ-खोई व भेड़े कामाँ विच सारा माल गँवाँ दित्ता । सारा माल गँवाँ बेठा  
 के कुछ न रहा । उस देस विच बुरा काल पया । वुह बुख मरण लगा ।  
 फेर उस देसदे सिरदार कोलें गोला जा लग्या । उस सिरदारने आपदे खेत-  
 डाँदे विच सूरान्दा केडू कर दित्ता । केड़े वुह छिल सूर खाँदे वुहं छिल भी  
 उसनूँ नाँ थियाये । वुह चाँहान्दा सौ के यह छिल मेंनूँ थियाँ जाँय तो उसदे  
 नाल टिड भर लेवाँ । वुह छिल भी उसनूँ कोई नहँ देदाँ सौ ॥



[ No 11 ]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

## PAŖJĀBĪ

RĀTHĪ DIALECT

(DISTRICT, HISSAR)

## SPECIMEN I.

## TRANSLITERATION AND TRANSLATION

Ik	admi	te	doy	puti	san	Unbāchū	lori	putrne
One	man	to	tico	sons	icere	Them from in	the younger	son by
apde	pcwnū	akhya		kera	mal	mēnū	āūdā hui	mānū
This son	father to	it was said		whatever	property	me to	arriving is	me to
de	Pewne		mil		lore	putrnū		band
give	The father by		the property		the younger	son to		having divided
ditta	Thore	diyā	mazū	sari	mal	ikattiha	harte	
was given	A few	days	after	the whole	property	together		in making
par dās		jīdā	rahi	Uthā	brd	khoi	wa	bhere
a foreign country		going	remained	There	wicked	habits	and	bad
hamā vich	su		mal	gawā ditta	Sari		mal	
doings in	all	the property		was squandered away	All	the property		
gawā	bethā	ke	kuchh	ni	rahi	Us	des vich	bura
easted completely	been	having	anything	not	remained	That	country in	a bad
kal	pya	Wuh	bukh	marin	lagra	Phur	us	desde
famine	fell	He	hungry	to die	began	Then	that	country of
sudar	holō	gola	ja	lagra		Us		sirdarne
a great man near	servant	I	ate	gone	he became	attached	That	great man by
apde	khetrīdā vich	surīdā	chhru	kar	ditta	Kere	wuh	chhl
himself of	fields of in	pigs of	swine	led	was made	Which	those	lives
sur	khīde	wuh	chhl	bhi	usnū	nā	thiyaye	Wuh
the pigs	ate	those	husks	even	I	am to	not	icere
ke	yah	chhl	mēnū	thiyā jāy		to	usde	mal
that	these	lives	me to	(if) they	be found	then	those of	wil
bhar	lewā	Wuh	chhl	bhi	usnū	hōi	nāhī	dēdā si
I might fill	Those	lives	even	him to	any one	not	giving	was

[ No. 12.]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

## PANJABI

RĀTHI DIALECT.

(DISTRICT, HISSAR.)

## SPECIMEN II.

एक जाट को एक जाटनी थी । जाट जद खेत में बग जाँदा तो पाछे ते मोहन-भोग चूर्मा कर के खाँदौ । और साँभने जाट जद आँदा जाटनी जाटने कहँदौ में तो महुँगौ मेरे तो रोग हो गया । सिर दूखे । पेट दूखे । पैर फूटें । किसे वैदने या स्थानेने दिखा ओपरी पूछा करा । जद जाट मन में सोची इस का मास और गुप्ता तो रोज बधे और यहि कहे मेरे रोग लाग गया । यह कोह बान सै । एक दिन जाट पर्स में सो गया । खेत न गया । घोड़ौ वार पाछे घराँ गया । तो जाटनी मोहन-भोग करदौ पाई । जद जाटने सोची इस का इलाज बंधे तो ठीक लागे । जद जाट एक फकीर पा गया और कहा मेरी जाटनी मस्ती होई आएगी, मोहन-भोग या चूर्मा तो खावे और जद साँभने खेत ते में आऊँ मेरे जौने कलह बनावे । जद फकीरने कही तौ चार सूत कौ कूकड़ी लीआ, मैं तनै मंच के दे दूँगा । तो जाट चार कूकड़ी फकीरने दे आया । तो फकीर मैं कूकड़ी पढ़ के जाटने दे दी । जाटने सुफे के चारों कोनिओं में चारों कूकड़ी धर दी । जाट कूकड़ी धर के बाहिर चला गया और कह गया मैं किसे वैदने बुलान जाँसूँ । रात पड़े आऊँगा । जाट तो चला गया तो जाटनी पाछे ते सुफे में बड़ी । जद एक कूकड़ी बोली कि आई हे । जद दूसरी बोली कि आन दे । जद तीसरी बोली कि डरी नहीं । जद चौथी बोली डरे तो खाये क्यों । इसे तरियाँ जाटनी चार या पाँच बार बड़ी तो कूकड़ियाँ इसे तराँ बोली । जद जाटनी भैमंक हो के खाट में टै पड़ी । इतने में जाट आ गया और कहा कि वैद तो तड़के आवेगा । आज कोई नहीं आँदा । जद जाटनी बोली तैं नपूता यह बला काठ । मैं तो आछी सूँ । जद जाट चारों कूकड़ियाँ काठ कर फकीरने दे आया ॥

[No 12]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

## PAŖJABI

RATHI DIALECT

(DISTRICT, HISSAR)

## SPECIMEN II.

## TRANSLITERATION AND TRANSLATION

1 k jat l c (l jatanı thı J it jrd khet mĩ bñg jãdrı tı  
*One Jat of one Jatanı was The Jat when the field in used to go then*  
 pachhı te mohan bhog chıumrı kırı l c khĩdı, au sãjhnrı  
*after from mohan bhog chıumrı made having she used to eat and the evening in*  
 jı t jrd ĩda jatanı jıtnrı kahĩdı 'mĩ tı  
*the Jat when he used to come the Jatanı the Jat to used to say I verily*  
 mırıñgı mıe to ı g ho gava, ıı dukhı pet dukhı  
*shall die to me verily sickness has become, head aches, stomach aches*  
 pırı phutĩ, kıe waidnrı ı ı sıamrı n dikhı ıpırı puchhı  
*the feet burst, some physician to on wise man to show spells incantations*  
 l ı ı Jrd jı t man mĩ sochı ı s k mı s ıur  
*get made' When (by) the Jat mind in it was thought her of flesh and*  
 gullı to ı ı badhı au vıh l rıh mıe ıog lıg rıgı  
*bones verily daily increase and she says 'to me illness attached went*  
 Yuh l ch bın ıı' Dı dın jat pars mĩ ıo gıya  
*This what manner is?' One day the Jat common resting place in slept*  
 khet na gıyı lıhoı bıı pıchhı ghıarĩ gıya to  
*the field (to) not went Short time after in the house went, and*  
 jatrı mohan bhog kaidı ıı Jrd jıtnrı sochı  
*the Jatanı mohan bhog preparing was found Then the Jat by it was thought*  
 'ı s l a ııj bırdhı to thıh lıgı' Jrd jat ek  
*'her of remedy (if) it is done then right it may become Then the Jat one*  
 phal ıı pa gıyı ıı kaha 'mıı jatrı mastı hoı ııı  
*fall ıı now went and said 'my Jatanı nation become becomes*  
 mohan bhog ıa chıumrı to khavı, ıur jrd sãjhnrı khet te  
*mohan bhog on chıumrı verily she eats and when the evening in the field from*  
 mĩ ıı mıe ıımrı krlah bırvıe' Jrd phakımrı kahi  
*I come my mind to trouble she makes' Then fallı by it was said*  
 'Taũ chıı sut lı kuları hı mĩ tan nıı mımrı ke de dũgı'  
*'Thou four thread of bundles bring, I thee to charmed having will give'*

10 jat char kukari phakurnai de aya, to phakir  
*Then the Jat four bundles of the ead the fakir to gave, then the fakir*  
 wai kul ri puh le jatnai de di Jatni  
*those bundles of the ead enchanted having the Jat to they were given The Jat by*  
 suphe le chaoñ homō mē chaoñ l ul ai dhar di Jat  
*room of four corners in four bundles of the ead were placed The Jat*  
 kukari dhar le bahi chala gayi rur lah gaya, 'mañ hise  
*the bundles of the ead placed having out went and said 'I some*  
 wud ne bulan jāsū rat prue aūga Jat to  
*physician to to call will go at nightfall I will come The Jat indeed*  
 chala gaya to jatnai prichhe te suphe mē baii Jad ek  
*went away then the Jatan after wards room into entered Then one*  
 kukari boli ki ai he? Jad dusai boli ki  
*bundle of the ead spoke that she come is? Then the second spoke that*  
 in de Jad tisai boli li 'dai nahi? Jad  
*to come allow Then the third spoke that feared she not? Then*  
 chaunhi boli dare to khaye l yō? Iso tanyā  
*fourth spoke if she fears then she eats ichy? In these very manners*  
 jatnai chru ya pāch buri bari, to kuh mryā  
*the Jatan four or five times entered and the bundles of the ead*  
 isai tanyā bolī Jad jatnai bhai bhank ho le  
*in this very manner spoke Then the Jatan terrified become having*  
 l hat mē dhru puri Itne mē jat i gya rur l ha li  
*the bedstead in fell down Mean while the Jat came and said that*  
 waid to tula wega aj hai nahi āda  
*physician indeed at dawn will come, to day any one not (is) coming*  
 Jad jatnai boli 'tañ naputa, yah bala hadh, mañ to  
*Then the Jatan said thou childless one this evil turn out, I indeed*  
 achhi sū Jad jat chūñ l ul ariyā l rdh kar  
*well am Then the Jat the four bundles of the ead taken out having*  
 phakurnai de yai  
*the fakir to having given came*

### FREE TRANSLATION OF THE FOREGOING

There were once upon a time a Jat and his wife. As soon as he had gone to the field and was safe out of the house his wife used to make *mohan bhogs* and *chun mas'* and eat them all herself. Then when he came home in the evening she used to cry out, 'I'm dying, I'm sick! My head aches, My stomach aches, My feet are bursting. Send for a doctor or for some wise man who will charm me well again.' He J thought to himself that this was a queer business. 'What's the matter with her? She's getting fatter every

day, and she says she's sick<sup>1</sup> So one day he did not go to his field, but lay down and had a snooze in the village rest house After a little while he went home, and found his wife making *mohan-bhogs* Then he thought to himself, 'I must cure her of this, and she'll soon be all right' So he went to a holy man and laid the case before him 'My wife,' said he, 'is turning wanton She eats *mohan bhogs* and *chummas*, and then, when I come home from my field in the evening, she troubles my life' The holy man told him to bring him four reels of thread, and he would put a spell upon them So the Jat brought the four reels of thread to the holy man, who charmed them, and gave them back to him Then the Jat took the reels home and put one in each of the four corners of the room Then he told his wife that he was going out to look for a doctor, and would be back by nightfall

As soon as he was out of the way the wife went into the room to make some more *mohan bhogs* Then the reels of thread began to speak The first said, 'has she come?' The second said, 'let her come' The third said, 'isn't she afraid?' The fourth said, 'if she is afraid, why does she eat?' The woman came into the room four or five times, and this happened on each occasion At last she became terrified out of her wits, and fell down on her bed in a faint Meanwhile the Jat came home and said, 'the doctor's coming in the morning I couldn't get any one to come to-day She replied, 'for Heaven's sake, O Childless One,' turn this devilry out of the house I am quite well now So the Jat took out the four reels, and, after giving them back to the holy man, returned home

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<sup>1</sup> A term of abuse

[ No. 13 ]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

PANJĀBĪ.

JĀND DIALECT.

(JIND STATE.)

ਇਕ ਰਾਜੇ ਕਾ ਛੋਰਾ ਬਿਯਾਹ ਨ ਕਰਾਵੇ। ਰਾਜਾ ਐਹਲਕਾਰਾਂਨੂੰ ਕਹਣ ਲਗਿਆ, ਇਨੂੰ ਸਮਝਾਓ ਬਿਯਾਹ ਕਰਾਵੇ, ਐਹਲਕਾਰਾਂਨੇ ਤੀਵੀਆਂਦੀਆਂ ਤਸਵੀਰਾਂ ਜਿਸ ਜਾਗਾ ਵਾਹਿ ਲਿਖਿਆ ਕਰਦਾ ਲਾ ਦੀਆਂ। ਇਕ ਬਚਿੱਤਰ ਕੌਰ ਧੀ ਜੱਟ ਕੀ ਤਸਵੀਰ ਪਸਿੰਦ ਕਰਕੇ ਵਾਹਿਨੇਂ ਹਾਂ ਕਰ ਲੀ ਉਨੂੰ ਬਿਯਾਹਣ ਚੜ੍ਹ ਗਏ। ਇੱਕ ਭਠਿਯਾਰੀ ਛੋਰੇਦੀ ਯਾਰ ਥੀ ਵਾਹਿ ਭੀ ਗੈਲ ਚਲੀ ਗਈ ਉਨੇਂ ਕਹਿਆ ਪਹਿਲਾਂ ਬਚਿੱਤਰ ਕੌਰਨੂੰ ਮੈਂ ਦੇਖ ਆਵਾਂ। ਦੇਖਕੇ ਕਹ ਦੀਆ ਵਾਹਿ ਬਦਸਕਲ ਹੈ ਤੂੰ ਆਖਾਂ ਬੰਨ੍ਹ ਕੇ ਢੇਰੇ ਲਈਂ। ਉਨੇਂ ਆਖਾਂ ਦੁਖਦੀਆਂਦਾ ਬਹਾਨਾ ਕਰਕੇ ਪੱਟੀ ਬੰਨ੍ਹ ਕੇ ਢੇਰੇ ਲੇ ਲੀਏ। ਬਿਯਾਹ ਕੇ ਜਦ ਅਪਣੇ ਘਰ ਆਏ ਰਾਤਨੂੰ ਵਾਹਿ ਉਸਕੇ ਪਾਸ ਗਈ। ਛੋਰੇਨੇ ਆਖਾਂ ਬੰਨ੍ਹ ਕੇ ਕਹ ਦੀਆ ਪਾਂਦੀਆਂ ਪੈ ਰੋਹ। ਤਿਨ ਦਿਨ ਵਾਹਿ ਇਸੀ ਤਰਾਂ ਪਾਂਦੀਆਂ ਪੈਂਦੀ ਰਹੀ। ਉਨੇਂ ਦਲੀਲ ਕਰੀ ਆਖਾਂ ਖੁਲਾਵਾਂ। ਵਾਹਿ ਰੋਜ ਸਰਾਏ ਮੈਂ ਭਠਿਯਾਰੀ ਕੇ ਪਾਸ ਰਹਾ ਕਰਦਾ। ਬਚਿੱਤਰ ਕੌਰ ਦਹੀਂ ਬੋਰਣ ਵਾਲੀ ਗੁੱਜਰੀ ਬਣਕੇ ਉਸ ਸਰਾਏਂ ਮਾਂਹਿ ਗਈ। ਵਾਹਿ ਸਕਲ ਦੇਖਕੇ ਬਹੁਤ ਤੜਫਿਆ ਪੁਛਣ ਲਗਿਆ ਜੋ ਕੋਈ ਰੱਖੇ ਤੂੰ ਰਹਿ ਜਾਏਂ। ਉਨੇਂ ਕਹਾ ਹਾਂ। ਛੋਰੇਨੇ ਕਹਾ ਤੇਰਾ ਡੇਰਾ ਕਿੱਥਾਂ। ਉਨੇਂ ਕਹਾ ਪਾਂਦੀਂ ਕੀ ਸਰਾਂਇ ਮਾਂਹਿ। ਵਾਹਿ ਪੁਛਦਾ ਫਿਰਾ ਪਤਾ ਨਹੀਂ ਲਗਿਆ। ਰੋ ਪਿੱਟ ਕੇ ਘਰ ਮਾਂ ਆਣ ਬੜਾ। ਰਾਤਨੂੰ ਬਚਿੱਤਰ ਕੌਰ ਜਦ ਗਈ ਫਿਰ ਆਖਾਂ ਬੰਨ੍ਹ ਲਈਆਂ। ਵਾਹਿ ਪਾਂਦੀਆਂ ਪੈ ਰਹੀ। ਤੜਕੇ ਉਠਕੇ ਕਹਣ ਲਗੀ ਐਹਮਕ ਥਾ ਸਮਝਾ ਨਹੀਂ। ਘੋੜੇ ਪਰ ਚੜ੍ਹਕੇ ਆਦਮੀ ਕੀ ਸਕਲ ਮਾਂਹਿ ਵਾਹਿ ਸਰਾਂਇ ਮਾਂਹਿ ਫਿਰ ਗਈ। ਉਨੂੰ ਪੁਛਿਆ। ਉਰੇ ਰਾਜੇ ਕਾ ਛੋਰਾ ਹੈ। ਅਰਦਲੀਆਂਨੇ ਕਹ ਦੀਆ ਹੇਗਾ। ਉਨੇਂ ਕਹਾ ਕਹ ਦੇਓ ਬਚਿੱਤਰ ਸਾਹਿ ਬੁਲਾਵੇ ਹੈ। ਵਾਹਿ ਉਸਕੇ ਪਾਸ ਆ ਗਿਆ। ਦੋਏ ਘੋੜਿਆਂ ਪਰ ਚੜ੍ਹਕੇ ਸਕਾਰਨੂੰ ਚਲੇ ਗਏ। ਦਾਬਨ ਮਾਂਹਿ ਜਾਕੇ ਸਕਾਰ ਮਾਰਿਆ। ਬਚਿੱਤਰ ਸਾਹਿਨੇ ਸਕਾਰ ਪਕੜਿਆ ਵਾਹਿ ਚਲਾਲ ਕਰਨ ਲਗਿਆ। ਬਚਿੱਤਰ ਸਾਹਿਕੀ ਉਂਗਲੀ ਬੱਢ ਗਈ ਛੋਰੇਨੇ ਅਪਣੇ ਸਾਢੇ ਬਿੱਚੋਂ ਕਪੜਾ ਢਾੜਕੇ ਉਂਗਲੀ ਬਨ੍ਹ ਦਈ ਔਰ ਕਹਣ ਲਗਿਆ ਮੇਰਾ ਕਲੇਜਾ ਕਟ ਗਿਆ। ਦੋਏ ਸਹਰਨੂੰ ਚਲੇ ਆਏ। ਪਹਿਲਾ ਛੋਰੇਦਾ ਘੋੜਾ ਫੜਾ ਕਰ ਦੇਖ ਕੇ ਉਨੂੰ ਖੜਾ ਕਰਕੇ ਬਚਿੱਤਰ ਸਾਹਿਨੇ ਘੋੜਾ ਦਬੋਲਿਆ ਔਰ ਘਰ ਮਾਂਹਿ ਆਨ ਬੜਿਆ। ਵਾਹਿ ਉਡੀਕ ਕੇ ਸਰਾਂਇ ਮਾਂਹਿ ਚਲਾ ਗਿਆ। ਸੰਝਨੇਂ ਜਦ ਘਰ ਆਏ ਬਚਿੱਤਰ ਕੌਰ ਕਹਣ ਲਗੀ ਕਿੱਥੇ ਪਵਾਂ।

ਉੱਨੇ ਕਹਾ ਪਾਂਦੀਆਂ। ਬਚਿੱਤਰ ਕੋਰਨੇ ਕਹਿਆ ਏ ਦੁਸਮਨ ਜਦ ਮੇਰੀ ਉਂਗਲੀ ਬੱਢੀ ਥੀ  
 ਤੇਰਾ ਕਾਲਜਾ ਬੱਢਾ ਥਾ, ਅਬ ਤੂੰ ਕਹਤਾ ਹੈਂ ਮੈਨੂੰ ਪਾਂਦੀਆਂ ਪੈ ਰਹੇ। ਉਸੀ ਵਕਤ ਉੱਨੇ  
 ਪੱਟੀ ਅੱਖਾਂ ਕੀ ਖੋਲ ਲਈ ਸਕਲ ਕੋ ਦੇਖਤਾਈ ਰੋਇਆ ਔਰ ਕਹਾ ਕਿ ਇਤਨੇ ਦਿਨ  
 ਮੈਨੂੰ ਡਠਿਆਰੀਨੇ ਧੱਖੇ ਮਾਂਹਿ ਰੱਖਿਆ॥

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[No. 13.]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

## PAÑJĀBĪ.

JĀND DIALECT.

(JIND STATE.)

## TRANSLITERATION AND TRANSLATION.

Ik	rājē-kā	chhōra	biyāh	na	karāwē.	Rājā
One	Rājā-of	son	marriage	not	causes-to-make.	The-Rājā
aahl-kāiññū	kahan	lagiā,	'inū	sañjhāō,	biyāh	
the-officials-to	to-say	began,	'him-to	make-understand,	marriage	
karāwē'		Aihl-kārāññē	tiwāññā	tasvñā	jis-jagā	wāhi
he-may-cause-to-make.'		The-officials-by	women-of	pictures	what-place	he
lañhiñ-kardā		la-diñ.	Ik	Bachittar	Kaur,	dhi
used-to-pass-through		were-brought(-and)-put.	One	Bachittar	Kaur,	daughter
Jatt-ki	tasvir	pasind	kar-kē	wāhinē	'hā'	kar-li.
a-Jāt-of	picture	approved	made-having	him-by	'yes'	was-made.
Unñ						Him-to
biyāhan	charch-gā.	Ikk	bhatiyāri	chhōrādi	yār	thi, wāhi
to-marry	they-started.	One	inn-girl	the-boy-of	beloved	was, she too
gail	chali-gai.	Unñē	kahiā,	'pahilē	Bachittar	kaurñ mā'
with(-him)	went.	Her-by	it-was-said,	'first	Bachittar	Kaur-to I
dēkh	āwā'	Dēkh-kē	kah-diā,	'wāhi	bad	sakñ hai,
having-seen	may-come.'	Seen-having	it-was-said,	'she	bad	shaped is, thou
akkhā	bannh-kē	phērē	lā'.	Unñē	akkhā	dukhdādiā
eyes	tied-having	circumambulation	take.'	Hun-by	eyes	sore-of
bahānā	kar-kē	patti	bannh-kē	phērē		lē-liē.
pretence	made-having	(a)-bandage	tied-having	circumambulation		was-taken.
Biyāh-kē	jad	apnē	ghar	āē,	lātnū	wāhi uskē
Married-having	when	their-own	house	(they)-came,	night-at	she him-of
pās	gai	Ohhōrēñē	akkhā	bannh-kē	kah-diā,	'pādiñ
near went.		The-boy-by	eyes	tied-having	it-was-said,	'at-the-foot-end-of-the-bed
pai	rauh.'	Tin	din	wāhi	isi	tarā
lying remain.'		Three	days	she	(in)-this	manner
						at-the-foot-end
						lying
lahi.	Unñē	dalil	kari,	'akkhā	khulāwā,	
remained.	Her-by	consideration	was-made,	'eyes	I-should-cause-to-be-opened'	
Wāhi	rōj	sarāē-māi	bhañhiyāri-kē	pās	rahā-kardā.	Bachittar Kaur
He	every-day	the-inn-in	the-inn-girl-of	near	used-to-live.	Bachittar Kaur
dahī	bēchan-wāli	Gujri	ban-kē	us	sarāē-māhi	gai.
ourds	seller	Gujri	(cowherdess)	become-having	that	inn-in went.



Wihū sṛkal dcl h kē brhūt tarphā Puchhṛn lagā, 'jō hoi  
*He face seen having much was agitated To ask he began 'if anyone*  
 1ṛkhkē, tū 1ṛh j iē? Unne kṛhā, 'hā' Chhoranē  
*leap( thee), thou wouldst lice? Her by it was said, 'yes The boy by*  
 1ṛhā 'tū dū hātthī Unne kah i 'pādī h  
*it was said 'thy staying place where( is)? By her it was said, 'foot end of*  
 sṛn māh Wihū puchhd phrī, prī nahī 1ṛgā  
*inn in' He asking wandered, trace not was found*  
 Ro pit h ghṛ mī in bā1 Rānū Bachttar  
*Wcept beaten himself having the house in coming entered Night to Bachttar*  
 kṛn jād gṛ phū 1khā bannh 1nū Wihū pādī pāi  
*Kaui when went, again eyes were tied She the foot end lying*  
 1ṛh 1ṛh utth kē kṛhṛn lagī, 'ahmṛk thī,  
*remained At dawn got up having to say she began, 'fool he was,*  
 sṛmjh i nṛhī Ghṛ prī chāh kē idū h 1ṛkal māh 1ṛh  
*he understood not A horse on mounted having a man of form in she*  
 sṛn mī phū gṛ Onh chh puchhā 'urī Rāj k 1 chhorī  
*the inn in again went By her it was asked 'here the Raja of son*  
 hṛ? 1ṛh mī kṛh dū, 'hṛgī' Unn chhṛ, 'kah dū  
*is? Orderlies by it was said, 'he is' Her by it was said, 'tell( him)*  
 Bachttar Sūh bulāc hoi Wihū us kē pīs 1ṛgā Dū ghṛṛ prī  
*Bachttar Sūh calling is He her of near came Both horses on*  
 chāh kē sṛn mī chāc gṛ Dīban mīh jā kē 1ṛkar  
*mounted having hunting for went forth Forest in gone having hunted animal*  
 māh Bachttar Sūhne sṛkai pakarī Wihū hṛl  
*was killed Bachttar Sūh by a hunted animal was caught He slaughtering*  
 kṛn 1ṛg Bachttar Sūh h 1ṛg baddh gā Chhoranē 1ṛnē saphe  
*to do began Bachttar Sūh of finger cut was The boy by his own turban*  
 bichchō kṛprī phrī kē 1ṛg bannh dū, 1ṛr kahan 1ṛgā  
*in from cloth having torn the finger binding was given and to say he began*  
 'mērā kākjā kṛt gā Dū sṛharnū chāc 1ṛ Pahlā chhorīdā  
*'my heart was cut Both the city to came At first the boy of*  
 ghṛa bhṛj l ai dcl h kē unū khṛa kṛ kē  
*horse caused to run having seen having him to standing still made having*  
 Bachttar Sūhne ghṛ dībṛh, au ghṛ māh 1ṛn bārā  
*Bachttar Sūh by the horse was made to run, and the house-in entered*  
 Wihū udāc kē sṛn māh chālā gṛ Sṛghṛn jād ghṛ  
*He waited having the inn in having gone went Evening at when the house*  
 1ṛ, Bachttar Kṛn kahan 1ṛg, 'hātthē pawī? Unn  
*he came, Bachttar Kaui to say began 'where should I-be? Him by*

Laha	pāḍiā	Bachttar	Kauri	lahia	ai	dusman
it was said	at the foot of	Bachttar	Kauri by	it was said	O	enemy
jad meri	ūgh	baddhi thi	tera	laly	baddhi thi	ab tū
when my	finger	cut was	thy	least	cut was	now thou
mainū	pāḍiā	pai	laho	Usi	wakat	unne
me to	at foot of	lynj	remain	At that very	time	him by
akkhā hī	khola	Salal ko	del hī	1011	am	lahā hī
eyes of	was opened	The form to	on seen even	I kept	and	said that
itne din	mainū	bhramme	dhoke māhi	1111	khā	
so many days	me to	the in: gul bī	deception in	it was kept		

### FREE TRANSLATION OF THE FOREGOING

Once upon a time there was a king whose son would not marry. So he told his ministers to make the prince marry. They hung pictures of various young women on the wall of a place by which the prince used to pass and he agreed to marry the original of one of the pictures namely a Jat girl named Bachttar Kauri. So they all set out for the marriage. Now he was entangled with a low wench of the town inn and she accompanied him on his journey to his wedding. She advised him to let her first go and see Bachttar Kauri and then she would come back and describe her to him. He sent her and when she returned she said she is horribly ugly. I advise you to bandage your eyes when you are walking round the wedding altar with her. So the prince pretended that his eyes were sore and kept them tight bandaged during the wedding ceremony. After the marriage rites had been duly performed they returned home and at nightfall his bride was brought to him. The boy had his eyes tight bandaged and told her to lie down at the foot of the bed and stay there. This thing went on for three days and then she said to herself that she must get his eyes unbandaged somehow or other. As for the prince he used to go to the inn each day to visit his trolop. So Bachttar Kauri disguised herself as a Guyan tyre seller and went to the inn. As soon as the prince saw her face he fell desperately in love with her and asked her if she was willing to live with anyone as his kept woman. Yes said she. So the prince asked her where she lived. At the Foot of the Bed Hotel said she and went away. So the prince wandered about the town asking for the Foot of the Bed Hotel but no one could tell him where it was and he returned home weeping and beating his breast. At night he tied up his eyes as usual and Bachttar Kauri came and lay at the foot of the bed. At dawn she said to herself Well he is a fool not to understand. Then she dressed herself like a man and mounted a horse and rode off to the inn. She asked if the king's son was there. The orlonies told her he was. Then tell him said she that Bachttar Shah wants to see him. So the prince came out and they both rode off on their horses to hunt. In the forest Bachttar Shah captured a deer and got down to kill it in the orthodox manner. As she did so she cut her finger and the prince tore a piece of cloth off his turban and tied up the wound. As he did so he said it is not your finger but my heart that is really cut. Then they returned to the city. When the prince began to go on ahead she made him stop. Then she galloped her own horse and got home.

safely without being observed. He waited for his comrade to return, but as she did not he went to the town inn to console himself there. When he came home in the evening Bichitr Kan asked him where she was to lie. 'At the foot of the bed' said he. Then she cried out 'O mine enemy, when my finger was cut your heart was cut, and now you tell me to lie at the foot of the bed.' Then the prince tore the bandage from off his eyes and when he saw her beauty he wept and cried, 'Ah, for so many days hath that inn wench deceived me.'

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## MĀLWĀI

The Malwa is the name of the old settled dry country of the Sikh Jatts to the east of the river Sutlej. It includes the whole of the British district of Ferozepore and the greater part of Ludhiana. It also includes the states of Faridkot and Maler Kotla and parts of the states of Patiala Nabha and Jind. Moreover we must further include the Chural *Trisul* of the state of Kalsia which lies in the Ferozepore district. In Ludhiana to the north of the Malwa the rich country on the south side of the Sutlej in which sugar cane grows is known as the Powadh. The Powadh as we have already seen extends further to the south east and occupies part of Umballa and the east of the Phulkian states. We may say that the western boundary of the Malwa is the Sutlej. Its northern is the Powadh country of Ludhiana and (in Ferozepore) again the Sutlej. Its eastern boundary may be roughly taken as the 76th degree of East Longitude east of which Powaibi Pakijabi is spoken.

South of the Malwa in the south of the district of Ferozepore and in the *Sisa Trisul* of Hissar lies the Rohi or Jangal. This is the great dry tract between the valleys of the Ghaggar and of the Sutlej which was to the Sikhs until lately what the prairie or briar woods or bush was to the early colonists in America and Australia. Cultivation is extending into the Jangal from the Malwa and as tracts become settled they become considered as part of the Malwa so that the area of the Jangal is continually decreasing. South of the Jangal lies the Bagri speaking country of Bilana. A mixture of Bagri and Pakijabi which I call Bhattiani is spoken in the extreme south of Ferozepore and moreover in that district extends north along the left bank of the Sutlej under the name of Rathauri.

The language of the Malwa and Jangal tracts is practically the same. It is called Malwai or the language of the Malwa Jangal or the language of the Jangal and Jatki because most of its speakers are Jatts. The use of the latter name should be avoided so as to prevent confusion with the altogether different Jatki which is a form of Lahnda.

The number of speakers of Malwai under its varying names is estimated to be as follows —

Localities	Number of speakers
Ferozepore	709 000
Ludhiana	640 000
Faridkot	110 000
Maler Kotla	75 295
Patiala	384 500
Nabha	207 771
Jind	44 021
Kalsia	9 467
<b>TOTAL</b>	<b>2 130 054</b>

These figures are somewhat too large as those for Ludhiana include the inhabitants of the Powadh tract which have not been separately estimated. The excess is not however of importance.

Malwai does not differ materially from the standard Pāṣjābī of the grammars. In fact if we are to judge from the specimens the standard form of the language is used everywhere (except in that cerebral *n* and *l* disappear as we go south) and the irregular forms are not substituted but are employed at option.

The principal peculiarity of Malwai is that as we go south *ṛ* dental *n* and *l* are substituted for *ṛ* cerebral *n* and *l* respectively. Thus in Perozepore we have *ṛāna* not *ṛān*; to go, *hūn* not *lūn* now *uāl* not *uāl* with and *lāl* not *lāl* near. The letters *b* and *v* are freely interchangeable. Thus *beḥ* for *uḥ*, see, *bich* or *vich* in. The last word also illustrates another characteristic of Malwai that the final consonant of a word is not doubled. Thus *vich* not *vichch* in (but *vicheḥ* from in in which the *ch* is not final), *āl* not *ālāl* one. Sometimes even medial consonants are not doubled as in *ghālā* (not *ghallā*) *ṛūt* (not *ṛutt*) *nacl* and (not *naachl* and) all from Perozepore. It is noteworthy that this non doubling with *ṛ* short preceding vowel is typical of the Pāṣchā languages. When *ṛ* falls between two vowels it is as elsewhere often written *y*. Thus *aya* for *ai*, came. This is however little more than a point of spelling. *ṛ* between two vowels is often changed to *m*. Thus *louāga* for *lowāga* I shall be. This also occurs in Pothohar.

In pronouns *apā* is used to mean 'we'. This is borrowed from Rājasthani but the meaning of the word is changed. In Rājasthani and Gujarati *apā* means only 'we' including the person addressed. Thus to give an oft quoted example if you say to your cool 'we shall dine at eight o'clock' you must not use *apā* or you will invite your cool to dine with you.

In Malwai there does not seem to be any such restriction of meaning. Thus Mr Newton gives as an example of its use *Uḥiḥ des tē apā ac ḥā* 'we have come from the Malwa region'.

For the second person plural note the form *thou* to you in the Nabhi specimen.

In Perozepore *andā* is regularly employed to mean 'own' instead of the standard *apna*. *Apn* with the first *a* short and *ṛ* dental *n* is also commonly met with over the whole tract.

In the other pronouns *t* is often substituted for *s*. Thus (Mr Newton's examples) *ut* (for *us*) *vele*, at that time, *it* (for *is*) *lāi le*, for this person *līe* (for *like*) *wal* in some direction *lit* (for *is*) *lamm*, of what use.

*Kuēl* or *lue* is 'anything'. Indeed *all* seems to be often pronounced as *ē* or *sh* in other words.

In verbs the second person singular often loses its *n* and takes the Western Hindi form. Thus *lāi* for *lān* thou art.

*Kṛāon* to stand up is contracted from *ḥāia hōn*. So also in Lāhnda.

Other borrowings from Western Hindi are—

(1) The occasional employment of the agent case for the subject of an *intransitive* verb in the past tense. Thus (Perozepore) *ol hote putiṇe gā* literally by the younger son it was gone &c the younger son went.

(2) The occasional employment of *l* for the genitive. Thus *satā dūā l* (for *dūādi*) *amhāt* a delivery of seven days, *gal lā antā* the explanation of the thing.

As specimens of Malwai I give—

(1) A version of a portion of the Parable of the Prodigal Son from Ludhiana.

- (2) A conversation between two villagers from Ludhiana
- (3) Another version of the Parable from *Tahsil* Muktsai in Ferozepore
- (4) A folktale from *Tahsil* Fazilka, Ferozepore
- (5) A folktale from District Phul in the Nabha state
- (6) A short passage from Thana Gobindgarh in Patiala

The first five are in the Gujmuhi character, and the sixth in the Persian character.

As the Ludhiana specimens possess some local peculiarities, I give them first, with a brief account of the points which specially apply to this locality.

In Ludhiana, the village people are fond of adding *u* to words ending in *r* consonant. Thus, *chru*, a space of time, *malu*, property, *dhanu*, wealth, *kahku*, how much? *paru*, but, *kuchh* or *kuchhu*, anything, *braj* or *braju*, interest, *dudhu*, milk. This also occurs in the Braj Bhikha dialect of Western Hindi.

In spelling *y* is sometimes substituted for *r* between two vowels, thus, *hoya*, for *hoya*, became

In the declension of nouns, *vichh* in, becomes *chi*, added directly to the noun as a termination. Thus, *mulakhi*, in a country, *luchhpanechi*, in debauchery, *khetāchi*, in fields. Similarly, *vichhō*, from in, becomes *chō*. Thus, *mulhōchō*, from among them.

The first two personal pronouns often take the forms *hamā* and *tumā* in the oblique plural. Thus, *hamanū*, to us, *tumanū* to you. These are still more common in the neighbouring Powadhi, where Panjabi merges into Hindostani. There is a curious inversion of the aspuate in *thuadā*, for *tuhadā*, you, and *odhā* for *ohdā*, his. Compare *thonū*, to you, in the Nabha specimen. The genitive of the reflexive pronoun is *apna*, not *apna*. This also is an Eastern form.

The verb *dene*, to give, makes the first person plural of its future *demāge*, we shall give. This is another Eastern peculiarity.

As specimens of the village dialect of Ludhiana I give a portion of a version of the Parable of the Prodigal Son, and a conversation between two villagers.

[ No. 14 ]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PAKJABI

MALWAI DIALECT

(DISTRICT LUDHIANA)

## SPECIMEN I.

ਕਿਸੇ ਆਦਮੀ ਦੇ ਦੋ ਪੁੱਤ ਸੀ। ਉਨ੍ਹਾਰੋਂ ਛੋਟੇ ਪੁੱਤ ਨੇ ਬਾਪਨੂੰ ਆਖਿਆ ਪੇਓ ਮਾਲਦਾ ਜੇਹੜਾ ਹਿੱਸਾ ਮੈਨੂੰ ਆਉਂਦਾ ਹੈ ਵੰਡ ਦੇ। ਉਹਨੇ ਅਪਣੇ ਜੀਉਂਦਿਆ ਓਧਾ ਹਿੱਸਾ ਵੰਡ ਦਿੱਤਾ। ਬੇਜ਼ਾਈ ਚਿਰੁ ਹੋਯਾ ਸੀ ਛੋਟਾ ਸਭ ਕੁਛ ਕੱਠਾ ਕਰਕੇ ਇੱਕ ਦੂਜੇ ਦੇਸਨੂੰ ਚਲਿਆ ਗਿਆ। ਓਥੇ ਜਾਕੇ ਸਾਰਾ ਮਾਲ ਧਨ ਲੁਚਪਟੇਚਿ ਉਡਾ ਦਿੱਤਾ। ਜਦ ਸਾਰਾ ਮੁੱਕ ਚੁੱਕਿਆ ਉਸ ਮੁਲਕਚਿ ਕਾਲ੍ ਪੈ ਗਿਆ। ਤਾਂ ਉਸ ਦੇਸਦੇ ਇੱਕ ਸਹਿਰੀ ਨਾਲ੍ ਜਾ ਰਲਿਆ। ਓਹਨੇ ਉਸਨੂੰ ਅਪਣਿਆ ਬੇਤਾਚਿ ਸੂਰ ਚਾਰਣ ਘੱਲ ਦਿੱਤਾ। ਓਧਾ ਜੀ ਕੀਤਾ ਜੇਝੇ ਛਿਲਕੇ ਸੂਰ ਖਾਉ ਦੇ ਹਨ ਮੈਂ ਭੀ ਓਹ ਖਾਕੇ ਵਿੱਡ ਭਰ ਲਾ ਪਰ ਓਹਨੂੰ ਖਾਨਨੂੰ ਕਿਸੇਨੇ ਛਿਲਕੇ ਭੀ ਨਾ ਦਿੱਤੇ॥

[ No 14 ]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

## PANJABI

MALWAI DIALECT

(DISTRICT LUDHIANA)

## SPECIMEN I

## TRANSLITERATION AND TRANSLATION.

Kise	admide	do	putt	si	Unhāchō	chhote	puttne
<i>A certain</i>	<i>man of</i>	<i>two</i>	<i>sons</i>	<i>were</i>	<i>Then from in</i>	<i>the younger</i>	<i>son by</i>
bapnū	akhia	peo	malda	jehra	hissa	mainū	
<i>the father to</i>	<i>it was said</i>	<i>father</i>	<i>property of</i>	<i>of father</i>	<i>share</i>	<i>me to</i>	
aunda hai	wand	de	l hne	apne	judiyā	odha	
<i>arriving is</i>	<i>having divided</i>	<i>give</i>	<i>Him by</i>	<i>in his own</i>	<i>life time</i>	<i>his</i>	
hissa	wand	ditta	Thorā	chiru	hoya si	chhota	
<i>share</i>	<i>having divided</i>	<i>was given</i>	<i>A short</i>	<i>time</i>	<i>been was</i>	<i>the younger</i>	
sabh	kuchh	lattha	kar ke	ikk	duje	desnū	chahya gia
<i>all</i>	<i>anything</i>	<i>together</i>	<i>made having</i>	<i>one</i>	<i>other</i>	<i>country to</i>	<i>went away</i>
Ōthe	ja ke	sara	malu dhanu	luohchpaneohi	uda ditta		
<i>There</i>	<i>gone having</i>	<i>all</i>	<i>property wealth</i>	<i>debauchery in</i>	<i>was caused to fly away</i>		
Jad	sara	mukh chukhia	us	mulkchi	kal	pai gia	Tā
<i>When</i>	<i>all</i>	<i>was finished</i>	<i>that</i>	<i>country in</i>	<i>famine</i>	<i>fell</i>	<i>Then</i>
us	desde	ikk	sahiri	nal	ja	raha	Ōhne
<i>that</i>	<i>country of</i>	<i>one</i>	<i>citizen</i>	<i>with</i>	<i>having gone</i>	<i>(he) joined</i>	<i>Him by</i>
usnū	apnā	khetāchi	sur	charan	ghall ditta	Ōdha	ji
<i>him for</i>	<i>his own</i>	<i>fields-in</i>	<i>pigs</i>	<i>to feed</i>	<i>it was sent</i>	<i>His</i>	<i>mind</i>
kita	jerhe	chhulke	sur	khaunde han	maī	bhi	oh
<i>was-made,</i>	<i>of father's</i>	<i>husks</i>	<i>the pigs</i>	<i>eating are</i>	<i>I</i>	<i>too</i>	<i>those</i>
kha ke	dhudd	bhar lā	pai	ohnū	khannū	kisene	chhulke
<i>eaten having</i>	<i>belly</i>	<i>may fill</i>	<i>but</i>	<i>him to</i>	<i>eating for</i>	<i>anyone by</i>	<i>the husks</i>
bhi	nā ditta						
<i>even</i>	<i>were not given</i>						



[ No. 15.]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

## PAÑJĀBĪ.

MĀLWĀĪ DIALECT.

(DISTRICT, LUDHIANA.)

## SPECIMEN II.

ਬੂਟਾ ਸਿੰਘ—ਕਿਓਂ ਭਾਈ ਫਸਲ ਕਹੀਕੁ ਹੋਈ ਹੈ॥

ਨਥਾ ਸਿੰਘ—ਭਾਈ ਕਾਹਦੀ ਫਸਲ ਹੈ ਮੰਦਵਾਜ਼ੇਨੇ ਮਾਰ ਲਏ । ਹਾਜ਼ੀਦੀ ਬਿਜਾਈ  
ਤਾਂ ਚੰਗੀ ਹੋ ਗਈ ਸੀ । ਪਰੁ ਪਿੱਛੋਂ ਬਰਖਾ ਨਾ ਹੋਈ । ਕਣਕ ਹੁਲਿ  
ਗਈ । ਛੋਲਿਆਂਨੂੰ ਬੁੱਲਾ ਮਾਰ ਗਿਆ । ਸਰੋਂਨੂੰ ਲੰਭੀ ਖਾ ਗਈ ॥

ਬੂਟਾ ਸਿੰਘ—ਬੁਆਡੇ ਕੱਸੀ ਨਹੀਂ ਲਗਦੀ ॥

ਨਥਾ ਸਿੰਘ—ਮੇਰੇ ਘੁਮਾਕਨੂੰ ਕੱਸੀ ਲਗਦੀ ਸੀ । ਬੋਲ੍ਹੇ ਸਿਰ ਗੁਦਾਵਰਨੇ ਪਾਣੀ  
ਨਾ ਦਿੱਤਾ । ਓਹ ਬੀ ਪਾਣੀ ਬਿਨਾਂ ਹੋਲ੍ਹੀ ਹੋਈ ॥

ਬੂਟਾ ਸਿੰਘ—ਹੁਣ ਕੀ ਹਾਲ ਹੋਊ ॥

ਨਥਾ ਸਿੰਘ—ਕੁਛੁ ਸਰਕਾਰਦਾ ਕਰਾਇਆ ਦੇਮਾਂਗੇ ਕੁਛੁ ਟੱਬਰ ਪਾਲਾਂਗੇ ॥

ਬੂਟਾ ਸਿੰਘ—ਕੁਛੁ ਕਿਸੀ ਮਹਾਜਨਦਾ ਦੇਣਾ ਤਾਂ ਨਹੀਂ ॥

ਨਥਾ ਸਿੰਘ—ਮੂੰ ਦੇ ਬਿਆਹਨੂੰ ਦਸ ਕੋਡਾਂ ਲਈਆਂ ਸੀ । ਉੱਤੋਂ ਬਿਆਜੁ ਪੈ ਗਿਆ  
ਕੁਛੁ ਫਸਲ ਨਾ ਲੱਗੀ । ਸਾਹਦੀ ਪੰਡ ਭਾਰੀ ਹੋ ਗਈ । ਹੁਣ ਕੁਛੁ  
ਦੇਣਨੂੰ ਨਹੀਂ । ਬਿਆਜ ਨਾਲ੍ਹ ਲੁਆ ਦੇਮਾਂਗੇ ॥

ਬੂਟਾ ਸਿੰਘ—ਖੁੱਲਾ ਦੇਣਾ ਹੈ ਕਿ ਭੁਏਂ ਗੈਹਣੇ ਹੈ ॥

ਨਥਾ ਸਿੰਘ—ਚਾਰਕ ਘੁਮਾਂ ਗੈਹਣੇ ਹੈ । ਖੁੱਲਾ ਬਿਆਜੁ ਬੀ ਹੈ, ਪਰੁ ਹੁਣ ਮੰਦਵਾਜ਼ੇ  
ਕਰਕੇ ਕੋਈ ਖੁੱਲਾ ਨਹੀਂ ਦਿੰਦਾ ॥

ਬੂਟਾ ਸਿੰਘ—ਮੈਂ ਮੈਹ ਖਰੀਦਣੀ ਹੈ । ਬੁਆਡੇ ਪਿੰਡ ਕਿਸੇ ਕੋਲ੍ਹੇ ਹੈ ॥

ਨਥਾ ਸਿੰਘ—ਸੂਣ ਵਾਲੀ ਮੈਹ ਇੱਕੁ ਜੱਟ ਕੋਲ੍ਹੇ ਹੈ, ਪਰੁ ਰੁਪੈਈਆ ਬੋਹਤਾ ਮੰਗਦਾ  
ਹੈ ॥

ਬੂਟਾ ਸਿੰਘ—ਦੁਧੁ ਘਿਉ ਕਿੰਨਾਡੁ ਹੈ । ਸੂਏ ਕੋਥੇ ਹੈ ॥

ਨਥਾ ਸਿੰਘ—ਭੀਜੇ ਸੁਏ ਸੁਣਾ ਹੈ। ਦੋ ਸੇਰ ਮਖਣੀ ਹੈ ਬੀਹ ਬਾਈ ਸੇਰ ਦੁਧ ਹੈ।  
ਸੱਤਰ ਰੁਪੈਈਏ ਓਹਨੂੰ ਦੇ ਰਹੇ, ਪਰ ਓਹੁ ਅੱਸੀ ਮੰਗਦਾ ਹੈ॥

ਭੂਟਾ ਸਿੰਘ—ਐਨਾ ਮੁੱਲੁ ਨਹੀਂ ਲਾਉਂਦੇ। ਕੋਈ ਚਾਲੀ ਪੰਜਾਹ ਵਾਲੀਈ ਲੋੜ ਹੈ॥

ਨਥਾ ਸਿੰਘ—ਕਿਤੇ ਹੋਰ ਦੇਖ ਲਓ॥

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## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

## PANJĀBĪ

## MALWAI DIALECT

## (DISTRICT, LUDHIANA)

## SPECIMEN II

## TRANSLITERATION AND TRANSLATION

Buta Singh —	Kiõ	bhṛu	fasṛ	lahl u	hoi hai ?	
Buta Singh —	How	bi other	the ci op	how much	been is ?	
Natha Singh —	Bhṛu	lahdṛ	fasṛ	hai ?	mandvāi eno	
Natha Singh —	Bi other	at of	the ci op	is ?	the di ongt by	
	mṛu lre		Haridṛ	bijai	tā	
	(we) have been killed		Spring ci op of	sowing	loweecei	
	changṛ	ho gai sṛ	paru	picchhṛ	barkha na	hoi,
	good	had been	but	afterwards	ain not	became,
	kṛnak	huh gai	chhohānṛ	bulṛa	mṛr giā	
	eat	was damaged	gā m to	cold wind	injured	
	Sṛrōnṛ	sundṛ	kha gai			
	Rape seed to	caterpillars	had eaten			
Buta Singh —	Thuade	kassṛ	nṛhṛ	lagdṛ		
Buta Singh —	In you (village)	canal	not	being extended		
Natha Singh —	Verē	ghumā k nṛ	kassṛ	lagdṛ sṛ,		
Natha Singh —	My	ghumao about one to	the canal	being extended was,		
	bele sṛ	Gudawṛne	panṛ	na	dittṛ,	
	in time	the Field Kanungo by	water	not	was given,	
	oh	bṛ	panṛ	binā	haulṛ	hoi
	that (ci op)	too	water	without	poor	became
Buta Singh —	Hun	hṛ	hal	hou		
Buta Singh —	Now	at circumstances	will occur			
Nṛthṛ Singh —	Kuchhu	Saṛkṛrdṛ	kṛraia	demāḡe	kuchhu	
Nṛthṛ Singh —	Some	Government of	demand	we all give	some	
	tṛbbṛ	pṛlḡe				
	family	we all support				
Buta Singh —	Kuchhu	kṛsṛ	mṛhṛjṛndṛ	dēna	tā	nahṛ ?
Buta Singh —	Anything	any	bank of	debt	however	is not ?
Nṛthṛ Singh —	Mundole	bṛahṛnṛ	dṛs kṛudā	lṛiā sṛ	utṛō	
Natha Singh —	The son of	marriage for	ten cows	ten were	it is	son

biaju pa gī, kuchhu phasal na laggi  
*interest was added, at all the crop not flow ished*  
 Sahdi prnd bhau ho gai Hun kuchh  
*Banker of burden heavy became Now anything*  
 dennū nahī Bāj nai  
*paying for is not Interest with(-to)*  
 lu demāgi  
*we sh all give in addition*

Buta Singh — Khullī dena hai lī bhūc gahne hai?  
*Buta Singh — Open debt is or land hypothecated is?*

Natha Singh — Chai k ghunā gahne hai, khullī bīaju  
*Natha Singh — Some four ghunāo hypothecated is, open interest bearing*  
 bī hu pūu hum mandw re hai ke hai  
*too is but now dī ought owing to anyone*  
 khullī nahī dindī  
*open not giving*

Buta Singh — Mī mūh l haridī hai thūdī pū l  
*Buta Singh — By me she buffalo to be purchased is in your village*  
 kīc kole hai?  
*anyone near is?*

Natha Singh — Sun wālī mūh ikk Jatt kol hu parū rūpau  
*Natha Singh — In calf she buffalo one Jatt near is, but 1 rupee*  
 baūhī mangdī hu  
*many demanding is*

Buta Singh — Dudhu ghū l innā ku hu r Sue kauthē  
*Buta Singh — Milk ghee l ow much is? Calvings how many*  
 hu?  
 is?

Natha Singh — Tijc suc suna hai Do cī makhni hai,  
*Natha Singh — In flūd calving calved she is Two seen butter is,*  
 bīh bī sīr dudhu hai Sattar rūpane  
*twenty twenty two seen milk is Seventy rupees*  
 ohnū dī sahī, parū ohū assī māngdā hai  
*him to giving was, but he eighty demanding is*

Buta Singh — Annī mullū nahī lādī Koi chāhī  
*Buta Singh — So much price not I will spend Some forty*  
 pāñjāh wāldī lōr hai  
*fifty worth of need is*

Natha Singh — Kitc hai dēkh lo  
*Natha Singh — Some where else look out*

## FREE TRANSLATION OF THE FOREGOING.

*Conversation between Buta Singh and Natha Singh*

*Buta Singh* —O brother how much was the outturn of last harvest ?

*Natha Singh* —O brother owing to the drought it was not much The outturn of the spring crop promised better but it was damaged owing to want of rain The grain was completely destroyed by a cold wind and the ripe seed was eaten by caterpillars

*Buta Singh* —Is your village irrigated by a canal ?

*Natha Singh* —Only one ghumao<sup>1</sup> of my land was irrigated by a canal but the Field Kanungo refused to give water when the water was badly wanted, and therefore the outturn of that land was poor

*Buta Singh* —Now what will happen ?

*Natha Singh* —I will have to pay the revenue and also to support my family

*Buta Singh* —Have you taken loan from any banker ?

*Natha Singh* —I took 10 rupees on the marriage of my son and have to pay now the interest on it The harvest is poor The loan I took from a banker is a heavy burden on me and now I have nothing to pay the debt Later on I will pay the principal with interest

*Buta Singh* —Did you take the loan as a debt or did you hypothecate the land as a security for it ?

*Natha Singh* —Four ghumao of land were hypothecated, the extra sum I took on loan I will now have to pay the interest on it but as the outturn is small I cannot pay the principal at present

*Buta Singh* —I want to buy a buffalo Has any man of your village got one for sale ?

*Natha Singh* —A Jatt has a buffalo in calf but the price he demands is too much

*Buta Singh* —How much milk and ghee does the buffalo give ? and how many times has it calved ?

*Natha Singh* —It has calved thrice already It gives 22 seers and 2 seers of milk and butter respectively Seventy rupees were offered to that Jatt for the buffalo but he demands 80 rupees

*Buta Singh* Such a large sum I cannot spare for buying a buffalo I want to buy a buffalo worth 40 or 50 rupees

*Natha Singh* —Search for a buffalo somewhere else

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<sup>1</sup> A ghumao is a local land measure Three double paces squared equal one mandla Five-six mandlas equal one ghumao

The Malwai spoken outside Ludhiana has fewer peculiarities as will be seen from the following specimens —

[ No 16 ]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

### PANJABI

#### MALWAI DIALECT

(DISTRICT LEROZEJORE TAHSIL MUKTSAR)

ਇਕ ਆਦਮੀ ਦੇ ਦੋ ਪੁਤ੍ਰ ਸੀਗੇ। ਉਨ੍ਹਾਂ ਵਿਚੋਂ ਛੋਟੇ ਪੁਤ੍ਰ ਨੇ ਪਿਓਨੂੰ ਆਖਿਆ ਜੋ ਬਾਪੂ ਜੇਹੜਾ ਹਿੱਸਾ ਮਾਲਦਾ ਮੈਨੂੰ ਆਵਦਾ ਹੈ, ਓਹ ਮੈਨੂੰ ਦੇ ਦੇ। ਤਾਂ ਓਹਨੇ ਮਾਲ ਉਨ੍ਹਾਨੂੰ ਵੰਡ ਦਿੱਤਾ। ਥੋੜੇ ਦਿਨਾਂ ਪਿਛੋਂ ਛੋਟੇ ਪੁਤ੍ਰ ਨੇ ਸਭ ਕੁਛ ਕੱਠਾ ਕਰਕੇ ਇਕ ਦੂਰ ਵਲਾਯਤਨੂੰ ਉੱਠ ਗਿਆ। ਤੇ ਓਥੇ ਆਵਦਾ ਮਾਲ ਭੇਜੇ ਲਫ਼ਨਾਂ ਵਿਚ ਗਵਾਯਾ। ਜਦਾ ਸਭ ਕੁਛ ਲਗ ਗਿਆ ਤਾਂ ਓਥੋਂ ਦੇ ਇਕ ਸਰਦਾਰ ਕੋਲ ਗਿਆ। ਓਸਨੇ ਓਹਨੂੰ ਆਵਦੀ ਪੈਲੀ ਵਿਚ ਸੂਰ ਚਰਾਵਨ ਘਲਿਆ। ਤੇ ਓਹ ਤਰਸਦਾ ਸੀ ਜੋ ਉਨ੍ਹਾਂ ਛਿੱਲਾ-ਨਾਲ ਜੋ ਸੂਰ ਖਾਏ ਸਨ ਆਵਦਾ ਵਿਭ ਭਰੇ। ਓਹਨੂੰ ਕੋਈ ਖਾਨਨੂੰ ਨਹੀਂ ਦੇਦਾ ਸੀ। ਤਦ ਓਹਨੂੰ ਸੁਰਤ ਆਈ ਤੇ ਆਖਨ ਲੱਗਾ। ਜੋ ਮੇਰੇ ਪਿਓ ਦੇ ਸੀਰੀਆਨੂੰ ਵੀ ਰੋਟੀ ਦੀ ਪਰਵਾਹ ਨਹੀਂ, ਤੇ ਮੈਂ ਛੁੱਖਾ ਮਰਦਾ ਹਾਂ। ਮੈਂ ਉੱਠਕੇ ਆਵਦੇ ਪਿਓ ਕੋਲ ਜਾਵਾਗਾ ਤੇ ਓਹਨੂੰ ਆਖਾਗਾ ਜੋ ਪਿਓ ਮੈਂ ਤੇਰਾ ਤੇ ਰਬਦਾ ਗੁਨਾਹੀ ਹਾਂ। ਮੈਨੂੰ ਹੁਨ ਸਜਦਾ ਨਹੀਂ ਜੋ ਤੇਰਾ ਪੁਤ੍ਰ ਸਦਾਵਾ। ਮੈਨੂੰ ਆਵਦੇ ਸੀਰੀਆ ਵਿਚ ਰਖ ਲੈ। ਓਹ ਓਹ ਦੁਰਕੇ ਆਵਦੇ ਪਿਓ ਕੋਲ ਜਾ ਨਿਕਲਨਾ। ਤੇ ਓਹ ਅਜੇ ਦੂਰ ਹੀ ਸੀ ਜੋ ਓਹਦੇ ਪਿਓਨੂੰ ਓਸ ਤੇ ਤਰਸ ਆਯਾ, ਤੇ ਭਜਕੇ ਓਹਨੂੰ ਗਲ ਲਾ ਲਿਆ ਤੇ ਓਹਨੂੰ ਚੁੰਮਿਆ। ਪੁਤ੍ਰ ਨੇ ਪਿਓਨੂੰ ਆਖਿਆ ਜੋ ਬਾਪੂ ਮੈਂ ਰਬਦਾ ਤੇ ਤੇਰਾ ਗੁਨਾਹੀ ਹਾਂ। ਮੈਨੂੰ ਹੁਨ ਲੈਕੀ ਨਹੀਂ ਜੋ ਹੁਨ ਤੇਰਾ ਪੁਤ੍ਰ ਸਦਾਵਾ। ਓਹਦੇ ਪਿਓਨੇ ਆਵਦਿਆ ਸੀਰੀਆਨੂੰ ਆਖਿਆ ਭਈ ਚੰਗੇ ਤੇ ਚੰਗੇ ਲੀਜ਼ੇ ਕਢ ਲਿਆਓ ਤੇ ਏਹਨੂੰ ਪਨ੍ਹਾਓ ਤੇ ਹੱਥ ਵਿਚ ਮੁੰਦਰੀ ਤੇ ਪੈਰਾਂ ਵਿਚ ਜੁਤੀ ਪਵਾਓ। ਅਸੀਂ ਖਾਈਏ ਤੇ ਮੌਜਾ ਕਰੀਏ ਜੋ ਏਹ ਮੇਰਾ ਪੁਤ੍ਰ ਮਰ ਗਿਆ ਸੀ ਤੇ ਹੁਨ ਜੀਆ ਹੈ ਗਵਾਹ ਗਿਆ ਸੀ ਤੇ ਹੁਨ ਲਭਾ ਹੋ। ਓਹ ਓਹ ਖੁਸ਼ੀ ਮਨਾਵਨ ਲੱਗੇ॥

ਤੇ ਓਹਦਾ ਵੱਡਾ ਪੁਤ੍ਰ ਖੇਤ ਸੀ। ਜੋ ਘਰ ਦੇ ਨੇੜੇ ਆਯਾ ਤਾਂ ਗਾਵਨ ਤੇ ਨਚਨ-ਦੀ ਅਵਾਜ਼ ਸੁਣੀ। ਤੇ ਇਕ ਸੀਰੀਨੂੰ ਬੁਲਾਕੇ ਪੁਛਿਆ ਜੋ ਏਹ ਕੀ ਹੈ। ਓਸਨੇ ਓਹਨੂੰ ਆਖਿਆ ਜੋ ਤੇਰਾ ਭਰਾ ਆਯਾ ਹੈ, ਤੇ ਤੇਰੇ ਪਿਓਨੇ ਰੋਟੀ ਕੀਤੀ ਹੈ ਜੋ ਛਲਾ ਚੰਗਾ ਘਰ ਆਯਾ ਹੈ। ਓਹਦੇ ਜੀ ਵਿਚ ਗੁੱਸਾ ਆਯਾ ਜੋ ਘਰ ਨ ਵੜਾ। ਓਹ ਓਹਦੇ ਪਿਓਨੇ ਆਕੇ

ਮਨਾਯਾ। ਓਸਨੇ ਆਵਦੇ ਪਿਓਨੂੰ ਆਖਿਆ ਜੋ ਦੇਖ ਐਨੇ ਵਰਹੇ ਮੈਂ ਤੇਰੀ ਟਹਲ ਕੀਤੀ ਤੇ ਕਦੇ ਤੇਰਾ ਮੋੜ ਨਾ ਕੀਤਾ ਪਰ ਤੂੰ ਕਦੀ ਇਕ ਬਕਰੀਦਾ ਪਠੋਰਾ ਵੀ ਮੈਨੂੰ ਨਾ ਦਿੱਤਾ ਜੋ ਕਦੀ ਆਵਦੇ ਬੋਲੀਆਂ ਵਿੱਚ ਬਹਕੇ ਖੁਸੀ ਮਨਾਵਾਂ। ਜਦ ਤੇਰਾ ਏਹ ਪੁਤ੍ਰ ਆਯਾ ਜਿਨਹੇ ਤੇਰਾ ਮਾਲ ਕੰਜਰਾਂ ਵਿਚ ਉੜਾਯਾ ਸੀ ਤਾਂ ਤੂੰ ਵੱਡੀ ਹੋਟੀ ਕੀਤੀ। ਤਦ ਓਸਦੇ ਪਿਓਨੇ ਓਹਨੂੰ ਆਖਿਆ ਜੋ ਪੁਤ੍ਰ ਤੂੰ ਤਾਂ ਸਦਾ ਮੇਰੇ ਕੋਲ ਹੈਂ। ਜੋ ਕੁਸ਼ ਮੇਰਾ ਹੈ ਸੋ ਤੇਰਾ ਹੈ। ਫੇਰ ਖੁਸੀ ਮਨਾਵਨਾ ਤੇ ਖੁਸੀ ਹੋਵਨਾਂ ਚੰਗੀ ਗਲ ਸੀ ਜੋ ਏਹ ਤੇਰਾ ਭਾਈ ਮਰ ਗਿਆ ਸੀ ਤੇ ਮੁੜਕੇ ਜੰਮਿਆ ਹੈ ਤੇ ਗੁਵਾਚ ਗਿਆ ਸੀ ਤੇ ਹੁਨ ਹੋਥ ਆਯਾ ਹੈ॥

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[No 16]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

## PAÑJABI

MALWAI DIALECT

(DISTRICT FERROPORE TAHSIL MUKTSAR)

## TRANSLITERATION AND TRANSLATION

Ik admide do putr sige Unhā vichō chhotē putrne  
*One man of two sons were Them from among the younger son by*  
 pionū akhā jo 'bapu jehra hūsa maldā mainū  
*the father to it was said that, 'father what share property of me to*  
 āwda hai oh mainū dē dē Tū ohnē mal unhānū wand ditta  
*coming is that me to give Then him by property them to was divided*  
 Thorē dinā pichhē chhotē putne sab kuchh kattiha  
*A few days afterwards the younger son by all anything together having*  
 kar ke ik dur walayatnū utth gā to othe  
*made having one distant country to having arisen it was gone and there*  
 āwda mal bhairē lachhā vich gawāyā Jādō sab kuchh  
*his own property ill conduct in was squandered When all anything*  
 lag gā, tū othōdē ik sardar kol gā Osne  
*was spent, then that country of one wealthy man near he went Him by*  
 ohnū āwdi pāh vich sui charāwan ghahā Te oh tarsdā sī  
*him as for his own field in sown to tend it was sent And he desiring was*  
 jo unhā chūlī nāl jo sur kharidē san āwda dhud bhārē  
*that those husks with which the sown eating were his own belly I eat / fill*  
 Ohnū kol khannū nahī dēndā sī Tad ohnū surt aī te  
*Him to no one eating for not giving was Then I to scuses came and*  
 akhān laggā jo māt pīdē sirī nū vī rotidī parvāh  
*to say he began that my father of servants to also bread of concern*  
 nahī te māī bhukkhū mardā hī Māī utth kē vāde pīo  
*(is) not and I hungry dying am I arisen having my own father*  
 kol jāwāgā tē ohnū akhīgā jo pīo māī tērā tē Rabdā  
*near will go and him to I will say that father I of thee and God of*  
 gunāhī hī Māīnū hun sajda nahī jo tērā put sadāwā  
*sinner am Me to now being proper (it is) not that thy son I may be called*  
 Māīnū vāde sirī vich rāh hī Phēr oh tur kō  
*Me to thine own labours among I eep Then he started having*  
 āwde pīo kol jā nikalyā Te oh aī dur hī sī, jo ohdē  
*his own father near went And he still far even was that him of*



pionũ os te tars ryi te bhaj ke ohnũ gul la ha  
*the father to him on pity came and running him to neck it was embraced*  
 te ohnũ chumry Putrne pionũ akhna jo 'bapu  
*and him to it was kissed The son by the father to it was said That father*  
 maĩ Ribda te teri gunahi hã, mairĩ hun luki nahĩ jo  
*I God of and of thee sinners am, me to now weakness (is) not that*  
 hun teri put sadrañã Ohde pionc awdã siriañũ akhna  
*now thy son I may be called His father by his own servants to it was said*  
 'bhri chringc tũ chringc hrc lardh hao te ehnũ panhao, te  
*ho good than good dress bring forth and this one to put on, and*  
 hatth vich mũdri te purã vich puti pawao rsi khaie te  
*hand in ring and feet in shoes put on, we may eat and*  
 marujã karie, jo ch mera putr mar gias, te hun ja  
*happiness may do, because this my son dead gone was and now alive*  
 hai, gavach gias te hun labhya hai Pher oh khusi  
*is, lost gone was and now found is Then they happiness*  
 manawan lagge  
*to celebrate began*

Te ohda vadda puti khet si Jo gharrc nare aya  
*And his elder son (in) field was When house of near he came*  
 tã gawar te nachrindi wraj suni Te ik sirinũ  
*then singing and dancing of noise was heard Then one servant to*  
 bula ke puchhia jo eh hi hai? Omc ohnũ akhna  
*called having it was asked that 'this what is?' Him by him to it was said*  
 jo tera bhara aya hai Te tere pione roti liti hai jo  
*that thy brother come is And thy father by feast given is that*  
 bhala chringa ghrr aya hai' Ohde ji vich gussa aya jo  
*well sound (to) house he come is His mind in anger came that*  
 ghrr na wra Pher ohde pione a ke manaya  
*'house not I may enter Then his father by come having it was entreated*  
 Osne awde pionũ akhna jo dekh, rinẽ warhe maĩ  
*Him by his own father to it was said that 'see so many in years by me*  
 teri tihal liti te hade tera moi na lita pri  
*thy service was done and ever thy transgression not was done, but*  
 tũ kadi ik birkida pathora vi mairĩ na ditia jo hadi  
*by thee ever one goat of kid even me to not was given that ever*  
 awde behã vich bah ke khusi manavañã Jad tera eh  
*my own friends among sat having happiness I may celebrate Now thy this*  
 puti aya junhe tera mal kahjarã vich uraya si, ta  
*son came by whom thy property has lots among squandered was then*

tũ vaddi roti kṛta Tad osde piṇe oḥnũ akḥia  
*by thee a great feast was given Then his father by him to it was said*  
 jo 'putr tũ tã sadḥ mere kol hāi Jo kush mēra  
*that 'son thou indeed always me near art What anything mine*  
 hai, so tera hai Pher khusi manaw'na te khusi how'na  
*is that thine is Again happiness to celebrate and happy to be*  
 changi gāl si, jo eh tera bhāi mṛi gā si te mṛi hē  
*good thing was, because this thy brother dead gone was and again*  
 jammia hai, te guwach gā si te hun hṛtḥ ११ hai  
*born is, and lost gone was but now found come is*

[No 17]

## INDO-ARYAN FAMILY.

CENTRAL GROUP.

PANJAB

MALWAI DIALECT

(DISTRICT TEROZEPORE TAHSIL LAZILKA)

ਕੋਈ ਰਾਜਾ ਸਕਾਰਨੂੰ ਦੁਰਿਆ ਜਾਦਾ ਸੀ। ਰਾਹ ਬਿਚ ਇਕ ਜਟ ਟਿੱਬੇ ਉੱਤੇ ਚਲ  
 ਬਾਹੋਂਦਾ ਸੀ। ਤੇ ਉਹਦੀ ਉਮਰ ਸਤਰ ਅਸੀਂ ਬਰੋਦੀ ਸੀ। ਰਾਜਾ ਉਸਨੂੰ ਬੇਖਕੇ ਬੋਲਿਆ  
 ਜਟ ਤੂੰ ਬੜਾ ਉੱਕਾ। ਜਟ ਬੋਲਿਆ ਕੇ ਰਾਜਾ ਮੈਂ ਨਹੀਂ ਉੱਕਾ। ਇਕ ਚਲਾਇਆ  
 ਤੀਰ ਇਕ ਚਲਾਇਆ ਝੁੱਕਾ। ਰਾਜਾ ਸੁਨਕੇ ਆਪਨੇ ਰਾਹ ਲੱਗਾ ਤੇ ਜਦੋਂ ਆਪਨੇ ਘਰ  
 ਪੁੰਚ ਪਿਆ ਤੇ ਦਰਵਾਰ ਲਾਇਆ ਆਪਨੇ ਵਜੀਰ ਕੋਲੋਂ ਇਸ ਬਾਤਦਾ ਅੰਤਰਾ ਪੁਛਿਆ।  
 ਵਜੀਰ ਸੁਨਕੇ ਸੋਚਾ ਬਿਚ ਪੈ ਗਿਆ। ਜਦੋਂ ਕੋਈ ਜਵਾਬ ਉਹਦੀ ਸਮਝ ਬਿਚ ਨਾ ਆਇਆ  
 ਤਾਂ ਸਤਾ ਦਿਨਾ ਕੀ ਮੁਹਿਲਤ ਮੰਗ ਲਈ, ਤੇ ਜਿਸ ਪਾਸੇ ਰਾਜਾ ਓਸ ਦਿਨ ਗਿਆ ਸੀ ਪੁਛ  
 ਪੁਛਾ ਕੇ ਓਸੇ ਪਾਸੇ ਵਜੀਰ ਬੀ ਟੁਰ ਪਿਆ। ਚਲਦੇ ਚਲਦੇ ਰਾਹਿ ਬਿਚ ਓਹ ਜਟ ਓਸੇ ਤਰਾ  
 ਚਲਵਾਹੀ ਕਰਦਾ ਮਿਲਿਆ। ਵਜੀਰ ਨੇ ਸੋਚ ਕੀਤੀ ਬਈ ਹੋਵੇ ਨਾ ਤਾਂ ਏਹੋ ਜਟ ਹੈ  
 ਜੀਹਦੀ ਗਲ ਰਾਜੇਨੇ ਮੇਰੇ ਕੋਲੋਂ ਪੁਛੀ ਹੈ। ਤੇ ਵਜੀਰ ਓਥੇ ਖੜੇ ਗਿਆ। ਜਟ ਕੋਲੋਂ  
 ਵਜੀਰਨੇ ਰਾਜੇਦੇ ਆਨਦਾ ਹਾਲ ਪੁਛਿਆ। ਜਟਨੇ ਆਖਿਆ ਰਾਜਾ ਜਰੂਰ ਆਇਆ  
 ਥੀ। ਗਲ ਬੀ ਮੇਰੇ ਨਾਲ ਏਹੋ ਕੀਤੀ ਸੀ। ਵਜੀਰਨੇ ਜਟ ਕੋਲੋਂ ਏਸ ਗਲਕਾ ਅੰਤਰਾ  
 ਪੁਛਿਆ। ਜਟ ਕਹਿਨ ਲੱਗਾ ਅੰਤਰਾ ਤਾਂ ਦੱਸੁੰਗਾ ਜੇ ਤੂੰ ਮੇਰੀ ਪਾਨੀ ਪੀਨਵਾਲੀ ਝਾਰੀ  
 ਤੇ ਹੁੱਕਾ ਰੁਪੀਆ ਕਾ ਭਰ ਦੇ। ਵਜੀਰਨੇ ਹੁੱਕਾ ਤੇ ਝਾਰੀ ਰੁਪੀਆ ਨਾਲ ਭਰ  
 ਦਿੰਤੀ। ਜਟਨੇ ਅੰਤਰਾ ਮਨ ਭਾਉਂਦਾ ਵਜੀਰਨੂੰ ਆਖ ਸੁਨਾਇਆ। ਵਜੀਰਨੇ ਜਾਕੇ  
 ਰਾਜੇਨੂੰ ਸੁਨਾਇਆ ਤੇ ਅੰਤਰਾ ਠੀਕ ਠੀਕ ਰਾਜੇਦੇ ਮਨ ਲੱਗਾ। ਪਰ ਰਾਜੇਨੇ ਸੋਚ ਕੀਤੀ  
 ਕੇ ਜਟ ਬਿਨਾ ਏਸਦਾ ਅੰਤਰਾ ਕਿਸੇਨੂੰ ਮਲੂਮ ਨਹੀਂ ਸੀ। ਵਜੀਰਨੇ ਓਸੇ ਕੋਲੋਂ ਪੁਛ  
 ਕੇ ਦੱਸਿਆ ਹੈ। ਏਹ ਸੋਚ ਕੇ ਰਾਜਾ ਜਟ ਕੋਲੋਂ ਜਾਕੇ ਕਹਿਨ ਲੱਗਾ ਜਟ ਤੂੰ ਬੜਾ  
 ਉੱਕਾ। ਜਟ ਬੋਲਿਆ ਰਾਜਾ ਮੈਂ ਨਹੀਂ ਉੱਕਾ। ਇਕ ਭਰਾਈ ਝਾਰੀ ਤੇ ਇਕ  
 ਭਰਾਇਆ ਹੁੱਕਾ। ਰਾਜਾ ਸੁਨਕੇ ਰਾਜੀ ਹੁਆ। ਇਸ ਅਕਲਦਾ ਇਨਾਮ ਦੇ ਕੇ ਘਰਨੂੰ ਮੁੜ  
 ਗਿਆ॥

[No 17]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

## PAÑJĀBĪ

MALWAI DIALECT

(DISTRICT BEROZEPORE TAHSIL FAZILKA)

## TRANSLITERATION AND TRANSLATION.

Koi	raja	sakarnũ	tuna	jāda sī	Rah bich	ik	jat
<i>A</i>	<i>Raja</i>	<i>hunting for</i>	<i>started</i>	<i>going was</i>	<i>The way in</i>	<i>a</i>	<i>Jatt</i>
tabbe utte	hal	bahōda sī,	te	uhdī	umar	satai	asi
<i>a sandy hallock on</i>	<i>plough</i>	<i>ploughing was</i>	<i>and</i>	<i>I am of</i>	<i>age</i>	<i>seventy</i>	<i>eighty</i>
baredī	sī	Raja	usnũ	bekh ko	bolha	Jat	tũ
<i>years of</i>	<i>was</i>	<i>The Raja</i>	<i>him</i>	<i>seen having</i>	<i>said</i>	<i>Jatt</i>	<i>thou</i>
ukka	Jat	bolha	le	raja	maĩ	nahĩ	ukka
<i>acted foolishly</i>	<i>The Jatt</i>	<i>said</i>	<i>that</i>	<i>Raja</i>	<i>I</i>	<i>not</i>	<i>acted foolishly</i>
chalaia	tar,	ik	chalaia	tukka	Raja	sun ke	
<i>propelled a (sharp) arrow</i>	<i>one</i>	<i>propelled</i>	<i>a blunt arrow</i>	<i>The Raja</i>	<i>heard</i>	<i>having</i>	
apne	rah	lagga	te	jāḍḍ	apne	ghai	pũhoh pia,
<i>on his own</i>	<i>road</i>	<i>continued</i>	<i>and</i>	<i>when</i>	<i>in his own</i>	<i>house</i>	<i>he arrived and</i>
daiwār	laia	apne	vaijũ	l oḷō	is	br̥tda	rañra
<i>a daiwar</i>	<i>held</i>	<i>his own</i>	<i>minister</i>	<i>from</i>	<i>this thing of</i>	<i>purport</i>	<i>was inquired</i>
Waju	sun ke	sochā bich	pañgia	Jāḍḍ	koĩ	javab	uhdī
<i>The minister</i>	<i>heard</i>	<i>having</i>	<i>thinking in</i>	<i>fell</i>	<i>When</i>	<i>any</i>	<i>answer</i>
samajh bich	nī	vīa	tā	satā	dinā kī	mulhlat	mang laa,
<i>understanding in</i>	<i>not</i>	<i>came</i>	<i>then</i>	<i>seven</i>	<i>days of</i>	<i>respite</i>	<i>was asked for (and) obtained,</i>
te	jis	pise	raja	os	din	gia sī	puchh puchha ke
<i>and in what in</i>	<i>direction</i>	<i>the Raja</i>	<i>on that</i>	<i>day</i>	<i>gone</i>	<i>was</i>	<i>asked inquired</i>
ose	pase	vaijũ	bī	tui pia	Chaldē	chaldē	
<i>towards that very</i>	<i>direction</i>	<i>the minister</i>	<i>also</i>	<i>started</i>	<i>In</i>	<i>going in</i>	<i>going</i>
rahi bich	oh	jat	ose	tara	hal vaijũ	kāda	mūha
<i>the way in</i>	<i>that</i>	<i>Jatt</i>	<i>in that very</i>	<i>manner</i>	<i>plough ploughing</i>	<i>doing</i>	<i>was met</i>
Wajune	soch	l itī	baĩ	hove	na	tĩ	cho
<i>The minister</i>	<i>by</i>	<i>thought</i>	<i>was</i>	<i>made</i>	<i>so</i>	<i>he may be (may he) not</i>	<i>then</i>
jat	hai	jahdī	gī	iajone	meo	l oḷo	puchhĩ hũ
<i>Jatt</i>	<i>is</i>	<i>word of</i>	<i>word</i>	<i>the Raja</i>	<i>by</i>	<i>me</i>	<i>from</i>
othe	khao	gia	Jat	l oḷo	vaijũ ne	ī r̥de	
<i>there</i>	<i>standing</i>	<i>having</i>	<i>become</i>	<i>went</i>	<i>The Jatt</i>	<i>from</i>	<i>the minister</i>
andī	hal	puchha	Jat ne	l hĩ	'r̥jũ		
<i>coming of</i>	<i>the circumstance</i>	<i>was inquired</i>	<i>The Jatt</i>	<i>by</i>	<i>it</i>	<i>was said</i>	<i>'the Raja</i>

jarur aia thi, gal bi more nal eho kiti si Wajurne  
*certainly come was, word also me of with by him made was The minister by*  
 jat holo es gal kī antra puchha Jat kahin lagga  
*the Jatt from this word of purport was inquired The Jatt to say began,*  
 'antia tã dassūga je tū mārī panī pin wali jhārī te  
*'the purport then I will show if thou my water drinking for jug and*  
 hukka rupiā kha bhar dāi Wajurne hukka te jhārī rupiā  
*hugga rupees of fill' The minister by the hugga and jug rupees*  
 nal bhar ditti Jatne antra man bhaōda wajurnū  
*with were filled The Jatt by the purport mind nature of the minister to*  
 akh sunan Wajurne jī kē rajonū  
*having told was caused to be heard The minister by gone having the Raja to*  
 sunan te antra thik thik riyede mīn  
*it was caused to be heard, and the purport accurately the Raja of mind*  
 lagga Par rajene soch kiti kē 'jat bina  
*became attached But the Raja by thought was made that the Jatt without*  
 esda anta lisenū malum nahī si Wajurne ose  
*this of purport anybody to I know not was The minister by that very man*  
 holo puchh kē dassia-hai' Ik soch kē rajī jat  
*from inquired having shown it is' This thought having the Raja the Jatt*  
 holo ja kē kahin lagga, 'jat, tū bara ukka' Jit  
*near gone having to say began 'Jatt, thou very acted foolishly The Jatt*  
 bohī, 'rajī, māī nahī ukka Ik bharaī jhārī te ik  
*said 'Raja I not acted foolishly One was filled the jug and one*  
 bharaia hukka' Raja sun-kē rajī hua, is  
*was filled the hugga' The Raja heard having pleased became, this*  
 akhaldā inam de kē ghar nū mur giā  
*wisdom of reward given having the house to returned*

## FREE TRANSLATION OF THE FOREGOING

Once upon a time a certain king went a hunting On the way he saw a Jatt plough-  
 ing his field on the top of a sandy hillock, and he seventy or eighty years old The king  
 called out to him, 'Jatt, you are a fool' The Jatt replied 'Sire I am not a fool Some  
 people can shoot with sharp arrows, and others have only blunt ones to shoot with  
 The king proceeded on his way When he reached home he called a darbar told his  
 vizier what the Jatt had said, and asked him what the meaning of it was The vizier  
 set to work a thinking, but couldn't hit on the right meaning, so he begged for seven  
 days' grace and got it Then he traced the steps of the king, asking as he went where

<sup>1</sup> These *t bhar* or sandy hillocks are not worth much for cultivation There are several proverbs dealing with the ease  
 with which they are ploughed owing to the light nature of the soil and the miserable return which comes in the shape of  
 crops See for instance Mr Macdonald's *Selected Agricultural Proverbs of the Punjab* Nos. 6<sup>th</sup> and 7<sup>th</sup>

His Majesty had gone, and finally saw the same Jatt ploughing away on the top of his hillock. The vizier thought to himself that this was probably the fellow who had told the king the puzzling saw so he stopped there and asked him if the king had been that way lately. 'Indeed he has' said the Jatt 'and I had a talk with him'. Then the vizier asked the Jatt the meaning of what he had said, and the other replied that he would tell him if the vizier would fill his water pot and his hookah with rupees. The vizier did so, and the Jatt told him the meaning of the dark saying. Then the vizier returned to the palace and explained it to the king, who was much pleased with the explanation. But the king said to himself that the only person who could have known the meaning of the saying was the Jatt himself and that the vizier must have got it from him. So he went off to the Jatt again and again said, 'Jatt, you are a fool'. The Jatt replied 'Sure, I am not a fool. One thing, my drinking pot, and another thing, my hookah, have both been filled with rupees'. Then the king was much pleased, and after giving him a reward for his intelligence returned to his palace.

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The Jatts sang a play on words which were together form a rhymed couplet. The —  
 ik chala a ik ik chala a l lla  
 ik b'ara j'ara te ik b'ar a k lla

[No 18.]

## INDO-ARYAN FAMILY.

CENTRAL GROUP.

PAÑJĀBĪ.

MĀLWĀĪ DIALECT.

(NABHA STATE, DISTRICT PHUL.)

ਇਕ ਰਾਜੇਦੇ ਸਤ ਧੀਆਂ ਸਨ। ਇਕ ਦਿਨ ਰਾਜੇਨੇ ਓਨ੍ਹਾਂਨੂੰ ਆਖਿਆ ਧੀਓਂ ਤੁਸੀਂ ਕੀਦਾ ਭਾਗ ਖਾਂਦੀਆਂ ਹੋ। ਛੀਆਂਨੇ ਆਖਿਆ ਅਸੀਂ ਬਾਪੂ ਤੇਰਾ ਭਾਗ ਖਾਂਦੀਆਂ ਹਾਂ ਤੇ ਸਤਮੀਨੇ ਆਖਿਆ ਮੈਂ ਤਾਂ ਅਪਨਾ ਭਾਗ ਖਾਂਦੀ ਹਾਂ। ਤਾਂ ਰਾਜੇਨੇ ਆਖਿਆ ਮੈਂ ਬੋਨੂੰ ਕਿਹਾ ਜਿਯਾ ਪਿਆਰਾ ਲਗਦਾ ਹਾਂ। ਛੀਆਂਨੇ ਆਖਿਆ ਤੂੰ ਸਾਨੂੰ ਖੰਡ ਬਰਗਾ ਪਿਆਰਾ ਲਗਦਾ ਹੈਂ। ਤੇ ਸਤਮੀਨੇ ਆਖਿਆ ਤੂੰ ਮੈਨੂੰ ਨੂਨ ਬਰਗਾ ਪਿਆਰਾ ਲਗਦਾ ਹੈ। ਤਾਂ ਰਾਜੇਨੇ ਹਰਖ ਕੇ ਆਖਿਆ ਏਹਨੂੰ ਕਿਸੇ ਲੰਗੜੇ ਲੂਲੇ ਨਾਲ ਬਿਹਾ ਦੇਓ ਦੇਖੋ ਫਿਰ ਕਿਛੁ ਅਪਨਾ ਭਾਗ ਖਾਊਗੀ। ਤਾਂ ਓਹ ਇਕ ਲੰਗੜੇ ਨਾਲ ਬਿਹਾ ਦਿੱਤੀ। ਓਹ ਵਿਚਾਰੀ ਲੰਗੜੇਨੂੰ ਖਾਰੀ ਵਿਚ ਪਾ ਕੇ ਮੰਗਦੀ ਖਾਂਦੀ ਪਈ ਫਿਰਦੀ। ਇਕ ਦਿਨ ਖਾਰੀਨੂੰ ਇਕ ਛੱਪੜ ਤੇ ਕੰਢੇ ਤੇ ਧਰ ਕੇ ਆਪ ਮੰਗਨ ਚਲੀ ਗਈ। ਤਾਂ ਲੰਗੜੇਨੇ ਕੀ ਦੇਖਿਆ ਕਿ ਕਾਲੇ ਕਾਂ ਛੱਪੜ ਵਿਚ ਬੜ ਕੇ ਬੱਗੇ ਹੋ ਹੋ ਨਿਕਲਦੇ ਆਉਂਦੇ ਹਨ। ਤਾਂ ਓਨਾਂਦੀ ਰੀਸਮਰੀਸੀ ਲਗੜਾ ਬੀ ਰੁੜ੍ਹਦਾ ਪੈਂਦਾ ਛੱਪੜ ਵਿਚ ਜਾ ਡਿੱਗਾ ਤੇ ਓਹ ਨੌਂ ਬਰ ਨੌਂ ਹੋ ਗਿਆ। ਤਾਂ ਜਦ ਓਹਦੀ ਬਹੁ ਮੰਗ ਤੰਗ ਕੇ ਆਈ ਤਾਂ ਓਹ ਆਉਂਦੀਨੂੰ ਰਾਜੀ ਬਾਜੀ ਹੋ ਕੇ ਖੜ ਗਿਆ॥

[No 18]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

## PAKJABI

MALWAI DIALECT

(NABHA STATE DISTRICT PHUL)

## TRANSLITERATION AND TRANSLATION.

Ik	rajede	sāt	dhā	san	Ik	din	rajene
One	Raja of	seven	daughters	were	One	day	the Raja by
unhānū	al hia	'dho	tusi	lida	bhag	khādiā ho?	
them to	it was said	'daughters	You	whom of	fortune	eating are?	
Ohhānē	al hia,	'as	brpu,	tara	bhag	khādiā hā	Ti
The six by	it was said	'we	father,	thy	fortune	eating are	And
satminc	al hia	'maī	tā	apra	bhig	khādi hā	Ti
the seventh by	it was said	'I	verily	my own	fortune	eating am	'Then
rajenē	al hia	'maī	thonū	kha pya	pinā	lagdi hā?	Ohhānē
the Raja by	it was said	'I	you to	what like	dear	seeming am?	The six by
akhia	tū	sinū	khānd	brugi	pinā	lagdi hā	
it was said	'thou	us to	sugar	like	dear	seeming art (ie seemest to be)	
Ti	satminc	akhia	'tū	mainū	nun	bargi	
But	the seventh by	it was said,	'thou	me to	salt	like	
pinā	lagdi hā	Ti	rajenē	hramkh	ke	akhia,	
dear	seeming art	Then	the Raja by	become angry	having	it was said	
'ohnū	kha langic	huk	nal	bina	deo	Dukho	phu
'this one to	some lame	maimed with	marry	See	then	how	her own
bhag	l haugi	Ti	oh	ik	langic	nil	bina diti
fortune	she will eat	Then	she	one	lame man with	was married	
Oh	vichin	lungonū	khiri-vich	pil	maridi	l hādi	
That	poor girl	the lame man to	a basket in	put	having	begging	eating
pa	phudi	Ik	din	khironū	il	chhappai	te
fallen	used to wander	One	day	the basket to	one pond on	the bank on	
dha	ke	ap	mangan	chal	gru,	tī	lungonē
placed	having	her self	to beg	went away,	then	the lame man by	what
dekhra	li	lale	kā	chhappai	vich	bail	bagge
was seen	that	black	owens	the pond into	entered	having	white
ho	ho	nil	alde	vīde	han	Ti	onīdi
becoming	becoming	coming out	are	Then	them of	in imitation	the lame man
bi	ruhid	paada	chhappai	vich	ja	daggi,	to
too	rolling	tumbling	the pond into	having gone	fell,	and	he



nau bar nau	ho grī	Tā	jad	ohdī	bahu	mang tang hē	aī,
fresh and well	became	And	when	his	wife	begged having	came,
tā	oh	aūdinū	īajī bajī	ho hē		lhar gīa	
then	he	coming for	perfect healthy	become	having	he stood	

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### FREE TRANSLATION OF THE FOREGOING

*(The following folktale is current all over India. Another version of it will be found on p 309, Vol V, Pt II of this Survey. It will be noticed how the opening agrees with that of the story of King Lear.)*

Once upon a time there was a king who had seven daughters. One day he asked them by whose good fortune they were enjoying life. Six of them said that they did so by his good fortune, but the seventh said that it was by her own good fortune.

Then the king asked them like what did they love him. The six said they loved him like sugar, but the seventh said she loved him like salt.

Then the king burst into a fury and ordered her to be married to some maimed cripple. 'Let us see,' said he, 'how she enjoys life by her own good fortune.' So they married her to a cripple, and as is the manner of people of that class, she put him in a basket, and carried him about asking for alms.

One day she put the cripple down on the bank of a pond, and went off to beg by herself. While she was away, the cripple observed that black crows came and bathed in the tank and that when they came out their feathers were white. So he rolled and tumbled to the edge of the water and bathed as they had done. He immediately became clean and whole, and when his wife returned she found him standing there hale and hearty.

---

[No 19]

## INDO-ARYAN FAMILY.

CENTRAL GROUP.

## PANJABI

MALWAI DIALECT

(STATE PATIALA, THANA GOBINDGADH)

دیکھو کتنے ہتھہ نال ہتھی دے سٹے ہتھہ وجہ نرانی  
 ہے۔ سوہن روکھ دے ہتھہ جھہ اور حل دا بوڑا دھرا ہے۔ اویج اک منڈا  
 بیٹھا ہے۔ ہالی بکارہ پُہہ بھٹی نال اُٹھا ہے۔ ہل اور بلداں نوں لکے  
 موہہ اندھیرے کھب وجہ پھوہکا ہے۔ سکھر دوہرے بدوس روٹی  
 لہاردی ہے۔ اسپہ حوتا ڈھال دندا ہے۔ بلداں نوں ککھہ پاوندی ہے آپ  
 ہتھہ موہہ دھو ٹہنڈا ہو ے روٹی کھاندا ہے جھہ دندا ہے۔ بلداں نوں  
 پانی پلاوندی ہے بھوڑا حرے رھندا ہے۔ بدوس ساگ لے جاندی ہے۔  
 بھاہلا کم ہوندی ہے۔ ناں بکارہ اسی دھندے وجہ آتھن کر دندا ہے۔ بدوس  
 ناں شور کم دھندا کردا ہے۔ دس جھے ہل اور بلداں نوں لکے کھر  
 آوندی ہے۔ جھہ دا بھار لہاردی ہے۔ بلداں موہرے پاوندی ہے۔ بدوس دھار  
 کڈدی ہے۔ روٹی بکاوندی ہے۔ اسپہ حار نال ہتھہ کڑیاں وجہ بیٹھہ ے  
 کھاندا ہے۔ پھر اس موج نال لتاں سال ے سووندی ہے کہ بادشاہاں نوں  
 پھلاں دے بھارے اوتے بھی نہیں بھیاوندی \*

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

## PAÑJABI

## MALWĀI DIALECT

## (STATE PATIALA THANA GOBINDGADH)

## TRANSLITERATION AND TRANSLATION.

Dekho	khabe	hatth	nal	hatthi	dab	chhaddi	hai	sajje	hatth	vichh
See,	left	hand	with	plough	handle	pressed	is	right	hand	in
purani	hai	Sohē	rokhde	heth	huqqa	aur	jalda	taura		
ox	whip	is	In front	a tree of	beneath	hookah	and	water of	pot	
dhara	hai	Uttie	ik	munda	baitha	hai	Hah	bichari		
placed	is	There	a	child	seated	is	The cultivator	the poor	man	
puh	phati	nal	utha	hai	Hal	aur	baldānū	le	ke	mūh
daon	bursting	with	risen	is	Plough	and	oxen	taken	having	face
ādhare	khet	vichh	phaūcha	hai	Sikhar	do	pahre	tivī	roti	
in dark	the field	in	arised	is	Highest point	at	midday	the wife	bread	
liyaūdi	hai	Eh	jotta	dhal	dida	hai	Baldānū	kakh		
bringing	is	He	plough	loosening	is	The oxen	to	cut	grass	
paūda	hai	Ap	hatth	mūh	dho	thunda				
causing	to fall	he	is	Himself	hand	mouth	having	washed	cool	
ho	ke	roti	khāda	hai	huqqa	pīda	hai	baldānū	pani	
become	having	bread	eating	he	is	hookah	drinking	he	is	the oxen
to										water
palāūda	hai	Thora	chir	pai	rahndr	hai	Tivī			
causing	to drink	he	is	A small	tune	having	fallen	remaining	he	is
										The wife
sag	le	jādi	hri	Bhahla	lamm	hūdr	hai	Tā	bichara	
vegetables	taking	away	is	Much	work	becoming	is	Then	the poor	fellow
isi	dhande	vichh	sthan	kar	dida	hai	Nahī	tā	hor	lamm
this	occupation	in	sun	set	making	he	is	Otherwise	other	work
										business
karda	hai	Din	chhipe	hal	aur	baldānū	le	ke		
doing	he	is	The day	on being	hidden	plough	and	oxen	taken	having
ghar	aūda	hai	Charhida	bhar	hyaūda	hai	Baldā	muhre		
house	coming	he	is	Todder of	load	bringing	he	is	The oxen	before
prāūda	hri	Tivī	dhar	kaddi	hai	Roti	prāūdi	hai		
causing	to fall	he	is	The wife	milk	drinking	is	Bread	cooling	she
										is
Eh	chao	nal	munde	l	uryā	vichh	baith	ke	khāda	hai
He	delight	with	sons	daughters	among	sat	having	eating	is	Phur
										Again

is mauj nal lattā nīsal he sōda hai, hī badshahānū  
*this comfort with legs stretched having sleeping he is, that kings to*  
 phullāde bichhāne utte bhī nahī thīaūḍī.<sup>1</sup>  
*flowers of bed on even not experiencing (are)*

The Bhattas of Feiozepora appear under various names (usually those of sub clans) such as Wattu Joya Rassiwatts or Rathours. The last name accounts for the title Rathauri given to them dialect in that district. It is spoken for a considerable distance up the right bank of the Sutlej in the Fazilka and Mirdot Taluqs and is the same as the Rathu of Bikaner and the Bagri of Fazilka—simply a corrupt Panjabi much mixed with Bagri. The proportions of the two forms of speech differ according to locality but over the whole of these three areas the general characteristic of the language is the same and as some general name is required to include all the varieties of this mixed dialect I call it Bhattiani from its head quarters—Bhattiana. Under its various names Bhattiani is reported to be spoken by the following numbers of people—

Rth of B Lander	9 000
Bagr of Ferozepore (Fax Ila)	56 000
Rathaur of Ferozepore	38 000
<b>TOTAL BHATTANI</b>	<b>16 000</b>

As specimens of Bhattiani I give a complete version of the Parable of the Prodigal Son in the Rathi of Bikaner, and also extracts from it in the so called Bagri and in the Rathauri of Ferozepore. Finally for the sake of comparison I give a similar extract from the Serampore Bhatnari version of 1824.

## RĀTHĪ OF BIKANER

The version of the Parable here given well illustrates the foregoing remarks. The language is a mixture of Panjabi and Bagri with here and there an idiom borrowed from the Lahnda spoken to the west. Thus, take the very first line *Hek*, one, is Lahnda, *de* (plural masculine), *of*, is Panjabi, *ha* (plural masculine) is Bagri. So, elsewhere, *jasā*, I will go, is a Bagri future with a Panjabi termination, *bhag-ge*, having run, is Bagri, *khāde-ha*, they were eating, is half Panjabi half Bagri, *tusada*, your, is Panjabi, *thar o*, you, is Bagri. It is unnecessary to go into further detail.

[No 20]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

## PANJABI

BHATTIANI (RATHI) DIALECT

BIKANER STATE

हेक आदमीदे दोय पूत हा । उसदे छोटे पूत पिज्जन् अखा हे पिज्ज माल विच जीडा मेरा हिस्सा होवे मैन् देहे । उसन् तदाँ माल बाँट दीता । ढेर दहाडे नही हुए छोटा पूत सब कुज कठा करने दूर देस जाँदा रहा ओर उथे लुचपणे विचे आपणा माल गमा दीता । ओर वो सबो कुज भजा चुका तब उस देस विचे डाढा काल पया ओर वो गरीब हो गया । ओर वो उस देसदे रैणेवालेदा नोकर हो गया । ओर उसने तिसन् अपने खेच विच सूरन् चरावणन् घाला । ओर उसने उन झीलडा नाल अपना डिठ भरणा चाता था जिनाँन् सूर खाँदे-हा । ओर कोई उसन् कुज नाहीं देता-हा । जदाँ उसन् चिता आया ओर उसँ अखा के मेरे पिज्जदे कितने मेहेनतीयाँन् फादल ठिकियाँ बणदी थी ओर असाँ भूख नाल मरदा हाँ । मैँ उठाने पीज नाल जासाँ ओर उसन् अखसाँ हे बाबा मैने बेहेस्तन् काण्ड कीती ओर तुसाडे आगे गुना कीता । असाँ फिर तुसाडा पूत कहावणे के लायक नहीं हँ । आपदे मेहेनतीयाँ विच हेकदी जागे मैन् करली । तदाँ वो उठते आपदे पीजदे पासे गया । मगर वो दूर हा तदाँ पिज्ज उसन् देखते तरस कीता । ओर भाज-गे उसन् गले नाल लगाते उसन् चूमा । पुच उसदे बापन् अखा हे पिज्ज मैने बेहेस्तने काण्ड कीती ओर आपदे सामने गुना कीता ओर फिर थारे पुच तेरा कहावण लायक नहीं हँ ।

मुड़ उसदे पिऊने आपदे नोकराँनूँ अखा पुत्रनूँ धौगड़े अछे पंघावो ओर उसदे हथ विच मुदड़ी ओर पेरेँ नूती घतावो ओर आपाँ खाते मजे करें । क्यूँके पुत्र मेरा मुयां हा मरते मुड़ आया है । खड़ी गया हा मुड़ लाभ्या है । तदाँ वो मजे करण लगे ॥

उसदा बड़ा पुत्र खेचच हा । जदाँ वो अमदा हुया घरदे कोल आया तदाँ बाजते नचणदा खड़का सुणा । आपदे नोकराँ विचूँ हेक नोकरनूँ आपदे कोल सदते आखा के \* \* \* । उस अखा तेरा भीरा आया है आपदे पिऊने चंगा खाँणा कौता है इस वास्ते जो उसनूँ भला चंगा लाया है । उसने कावड़ कीती । उस घर विच आवण ना चाया । इस वास्ते उसदा पिऊ बाहार आते उसनूँ मनावण लगा । उस पिऊनूँ नवाव दीता की वेखो मैं इते वराँ-तूँ तुहाड़ी खिदमत करदा-हा । आपदे हुकमनूँ कदे अदुल न कीता । आप मैनूँ कदे हेक लेला भी न दीता के मैं आपदे बेखीआँ नाल खुसी करदा-हा । मगर आपदा ए पुत्र जो कंजरौआँदे नाल रलते आपदा सब कुज भंजा-देता नू आया उसदे वास्ते आप चंगा खाँणा कौता । पिऊ उसनूँ अखा पुत्र तूँ नित मेरे नाल रहेदा-है । जो कुज मेरा वो सबो कुज तेरा है । मगर डाढी खुसी करणी ठौक हार्इ । क्यूँके तेरा

## INDO-ARYAN FAMILY.

## CENTRAL GROUP

## PANJABI

BHATTIANI (RAINI) DIALECT

BIKANER STATE

## TRANSLITERATION AND TRANSLATION

Iek admide dov put ha Usde chhote put piunū  
*One man of two sons were Them of b, the younger son father to*  
 akha he piu mal vich jera meia hisa hove mai nū  
*it was said O father property in as much n y s' are may be me to*  
 dehe Us nū tadā mal bāt dīta Dher dīhare nahī  
*give Him to then property having divided was given Many days not*  
 hue chhota put sab kuj kathi kaine dui des  
*became the younger son all whatever together made having a far country*  
 jāda iaha or uthe lachpane vich apni mal guma dīta  
*went away and there riotousness in his own property was squandered away*  
 Ōi vo sībo kuj bhaja chuka trib us des vich dadha  
*And Ie all-whatsoever had wasted completely then that country in a great*  
 hal paya ōi vo garib ho gaya or vo us desde ianewaleda  
*famine fell and Ie poor became and Ie that country of an inhabitant of*  
 nohai ho gaya Ōi usne tīsnū apne khet vich sunū chīravannū  
*servant became And him by him as for his own field into sown to grazing for*  
 ghala Ōi usne un chhūha nal apna didh bharna  
*it was sent And I(m by)(s)(ic) those kushs with his own belly to fill*  
 chata tha jīnānū sui khāde ha, or loī usnū kuj nahī  
*wishing was which to swine eating-were, and anyone him to anything not*  
 deta ha Jādā usnū cheta aya or usāī akha he mere  
*giving was Then I(m to sense came and by him it was said that 'my*  
 pūde kitne mehenatīyōnū phadal tīhīyā bandī thi or  
*father of low-many labourers to superfluous bread being prepared was and*  
 asā bhukhī nal mardā hā Maī utīne piu nal jāsā or usnū  
*I hunger with dying am I arisen having father near will go and him to*  
 akhāsā he baba maine behestnū kand kīta ōi tusade age  
*I will say O father, me by heaven sin was done and you of before*  
 guna kīta, asā phir tusada put kahawane ke layak nahī hīī,  
*offence was done, I again your son being called of worthy not am,*  
 apde mehenatīya vich hehdi jage mainū kar lo " Tadā wo  
*your own labourers-in one of in-place me to male " Then he*



uthte ap de pind<sup>h</sup> pase gaya Magai wo dur ha tida  
 on arising his own father of near went But he far was then  
 piu usnū dekhte taras kita oi bhaj ge usnū  
 by the father him to on seeing compassion was done, and unwilling him to  
 gale nal lagate usnū chuma Puti usde bapnū  
 the neek on on applying him to it was kissed By the son his father to  
 akha he piu maine behestne kand kita oi apde  
 it was said O father me by heaven to sin was done and Your Honour of  
 samne guna kita or phn thare puti tera kuhawan larik  
 before offence was done and again to you son thy to be called worthy  
 nahī hū Mu usde piu ne apde nokranū akha 'putrū  
 not I am But his father by his own servants to it was said the son to  
 thigre achhe padhawo oi usde hath rich mudadi oi peiḍ juti  
 a robe good cause to wear and his hand in a ring and on feet shoes  
 ghatawo oi apā khate mije karē kyū ke puti mera  
 put and we all eating merriment may make because that the son my  
 muya ha maite mu aya hai khari gaya ha mur labhya hai 'Tadā  
 dead was on dying again come is, lost gone was, but found is' Then  
 wo maje karan lage  
 they merriment to do began

Usda bada puti khetia ch ha Jadā wo amda huya gharde hol  
 His elder son field in was When he while coming house of near  
 aya tadā bajte nachanda kharka suna Apde nokhā vichū  
 came then in-musicking dancing of noise was heard His own servants from among  
 hek nokarnū apde kol sadte akha he \* \* \* Us  
 one servant to himself of near in calling it was said that, \* \* \* By him  
 akha 'tera bhua aya hai, apde piune changa bhānā  
 it was said 'thy brother come is Your Honour of father by good feeding  
 kita hai, is waste jo usnū bhala changa ladya hai' Usne lawar  
 done is' for this reason that him to good well obtained is' Him by anger  
 kita us ghar vich awan na chaya Is waste usda  
 was made by him house in coming not it was wisel For this reason his  
 piu bahar ate usnū manawan laga Us piunū jawab  
 father out in coming him to to persuade began By him the father to reply  
 dita I vel ho māi ite varā tū tubadi khidmat kardā ha  
 was given that see I so many years from your service doing was,  
 apde hukamnū kade adūl na kita Ap  
 Your Honour of order to ever disobedience not was done By Your Honour  
 piunū kade hek lela bli na dita ke māi apde behā nal  
 me to ever one lid even not was given that I my own friends with

khusi harda ha Magai apdi e putr jo kanyriāde  
*pleasure might have made But Your Honour of this son, who has lots of*  
 nal ralte apdi sab kuj bhanja deta ju  
*with in living Your Honour of all anything squandering (was), as soon as*  
 aya usde waste ap changa khāna kuta' Piu  
*he came him of for by Your Honour good feast was-made' By the father*  
 usuū akha putr tū nit meic nal riheda hri, jo kuj meia  
*him to it was said, 'son thou always me of near living at whatever mine*  
 vo sabo kuj tera hai, mīgru dadhi khusi kani thiā hai,  
*that all anything thine is, but much rejoicing to do proper is,*  
 'kū ke tera bhira muya huwa mur ju aya hri, khuri giva ha  
*because that thy brother dead was, again alive has become, lost was*  
 mu labh gaya hai'  
*again found is'*

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## SO-CALLED BĀGRĪ OF FEROZEPORE.

Fifty-six thousand people are reported to speak Bāgrī in the Fazilka *Tahsil* of the Punjab District of Ferozepore, along the Bikaner border. An examination of the specimens sent shows that this dialect has none of the typical Bāgrī characteristics, such as the genitive in *gō* and the like. It is bad Pañjābī, like the Raṭhī of Bikaner mixed with some Bāgrī forms. No importance attaches to this mixed dialect, and it will suffice to give as an example of it a brief extract from a version of the Parable of the Prodigal Son in transliteration only. The original was written in the Persian and also in the Gurmukhī character.

[No. 21.]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

## PAÑJĀBĪ.

BHATTIĀNĪ (SO-CALLED BĀGRĪ) DIALECT. (DISTRICT FEROZEPORE, TAHSIL FAZILKA.)

Ek māns-rā dē bēṭā hā. Wā-miā chhōṛō bēṭō bāp-nē  
*A man-of two sons were. Them-in-from (the-) younger son father-to*  
 kahiō, 'ō bāp māl-rā hisā jikā āvē mi-nē dē.  
*said, 'O father property-of share which comes (-to-me) me-to give.'*  
 Janā pāchhē bi-nē māl-rā pāṭi bāṭ-dinī. Thōrē  
*Then afterwards them-to property-of shares was-divided. A-few (days)*  
 pāchhē chhōṭākīō bēṭō saglō dhan-māl bhālō kar-kē  
*after the-younger son the-whole property collected having-made*  
 dūr dēs-nē uṭh-giō. Bāṭhē āpnō māl harāmakārī-mai  
*a-far country-to having-arisen-went. There -his-own property debauchery-in*  
 khō-diō. Japā saglō māl khō-dinō, hī dēs-rē ēk  
*was-wasted. When whole property was-wasted, that country-to a*  
 bhāgwān-kē jā-lāgiō. Bā-nē apnē khēt-mai sūr  
*wealthy-man-in-of having-gone-he-was-joined. Him-by his-own fields-in swine*  
 charāw bhējiō. Bai-rē jī ḍabkiō ki ai chhūt-kā-hī khā-līō,  
*to-graze he-was-sent. His desire arose that these husks-even I-may-eat,*  
 jikā sūr khai-hai; ki bi-nē aisō bhī kō-milē-nī.  
*which swine eating-are; for him-to such even at-all-were-given-not.*

## RATHAURI OF FEROZEPORE

The Rathaury of Ferozepore is even more of a mixture than the so called Bagri. The foreign element is rather Bikaneri than true Bagri as is shown by the use of *chhas*, to mean is. A short extract from a version of the Parable in transliteration only will be quite sufficient

[No 22]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP

## PANJABI

BHATTIANI (RATHAURI) DIALECT

(DISTRICT FEROZEPORE, TAHSIL FAZILKA)

Ikhe guwa 1e di beta sī      On ma le chhota beta bapene  
*A man to two sons were      Them in from younger son the father to*  
 kaho male malhe jutna lusse manc awa chhai u manc deo'  
*said property in from too much share me to coming is that me to give'*  
 I mal wand dino-chhai Thora dine maĩ saio māl  
*By him property having divided given is      A few days-in whole property*  
 kattho karte du desno k gio Apno mal bhairi  
*together in making far country-to I e took away His own property all*  
 lachehe maĩ utte gal dino Jad gal dino utte dese  
*bel avous in there was wasted When it was wasted, there in the country*  
 sabukare dhore nokar ho gio chhi Unne kahio ja le suranne  
*a rich man near servant he become was Him by it was said gone having some*  
 wāh mahi chraa la' Ōh ro j kido unhū chbharūne khate  
*field in graze' Him of heart was made those very husks in eating*  
 apna dhad bhai lai junhunū sui khate      Une as bhi nihī  
*his own belly I e-may fill, which some used to eat Him to such even not*  
 milte  
*were e being got*

## BHĀTNERĪ

Finally I give (also in transliteration) a similar extract from the version of the Parable as it appears in the Serampore translation of 1824. It will be seen that its general character is the same as that of the preceding specimens.

[ No 23 ]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PANJABI

BHATTIANI (BHĀTNERĪ) DIALECT

(Serampore Missionaries, 1824)

Kai manakhde doḡ gabbharu handa Phei bā māy ta chhotode  
*A certain man to two sons were Then them in from by the younger*  
 bhayjnu akhya lu bhayj mayadi jo pātī praddi  
*the father to it was said 'O father the property of what share falling (is)*  
 ba rē do Phai ū bāde kol maradi pātā lita  
*that to us give Then by him them of near the property of shares were made*  
 Phei ghana dan na huyā ta chhotodo gabbharu apro saio bhelo  
*Then many days not becoming from the younger son his own all together*  
 laiaḡ dur deḡnu paio gryo Phai uthe rang ras mē jū  
*having made a far country to went away Then there debauchery in having lived*  
 rpu maya uday di Tad ūdi saii khut-gayā ta  
*his own property was squandered Then him of all (property) wasted being gone on*  
 ū deḡ mē ghano hārdo hal padīyo Phei u ghataw mē prdan  
*that country in a very heavy famine fell Then he went in to fall*  
 lagyo Pher u jayai ū dēdo hai bṛstī balēde nal  
*began Then he having gone that country of a certain village of with*  
 mil gavo Phei ū suwari chāiawan live apne khet mē ūnu  
*was joined Then by him some feeding for his own field in him to*  
 pathyo Phei suwari jo khānda hāndi ū chhāwā ta ū  
*it was sent Then the same what eating were those husks by by him*  
 apno pet bharan chayo Pher lu ūnu na diya  
*his own belly to fill it was asked Then by anyone him to not if they were given*

## PAÑJĀBĪ MERGING INTO LAHNDĀ

The district of Lahore lies on both sides of the river Ravi. On the east side (in the Bari Doab between the Ravi and the Sutlej) the dialect of Pañjabī spoken is Majhi. On the west of the Ravi (in the Rechna Doab between the Ravi and the Chenab) the Lahore dialect of Pañjabī shows signs of the increasing influence of Lahnda.

It has already been remarked that the old form of speech from which Lahnda is derived must once have extended far to the east beyond its present territories. In the Eastern Punjab this language has been overlaid by a language belonging to the Central Group and the resultant language is that now known as Pañjabī. As we go westwards from the Gangetic Doab relics of the original Lahnda basis become more and more evident. We have already met some noteworthy instances in the Majhi dialect which is admittedly the best and purest form of Pañjabī. When we cross the Ravi into the Rechna Doab the Lahnda basis becomes much more in evidence, and the conventional boundary line between Lahnda and Pañjabī after crossing the district of Gujrat runs nearly north and south through this Doab starting at about Ramnagar in Gujranwala on the Chenab and running due south to the northern corner of the Montgomery district. Thence it continues its course due south (crossing the Ravi on its way) to the southern corner of the latter district on the banks of the Sutlej. A part of that portion of the Montgomery district which lies to the east of this conventional line is thus in the Bari Doab, but linguistically it belongs to the north east of the Rechna Doab.

The line described above is a purely conventional one adopted for this Survey. Everywhere in India we meet with instances of languages merging into each other, but nowhere in India do we find the merging so gradual as that which takes place between Lahnda and Pañjabī. The wave of the language of the Central Group, which at first overwhelmed the most eastern Lahnda gradually lost its force as we go westwards allowing the Lahnda basis to become more and more evident. The wave extended to the west of the line just described but by this time it was so shallow and had lost so much power that the language is no longer Pañjabī coloured by Lahnda but rather Lahnda coloured by Pañjabī. We may roughly put this line as indicating the boundary between these two conditions of affairs but in the country near this line on each side the local pronunciation is so indefinite that it may with equal correctness be classed with either language and many authorities may claim that the language spoken immediately to the west of it in Gujranwala and Montgomery is Pañjabī and not Lahnda. Such a claim I do not oppose. The circumstances of the case make opposition out of the question. On the other hand the line I have drawn is a convenient one and roughly shows the western boundary of Pañjabī.

To the east of this line we have first the north eastern half of the district of Gujrat then in the Rechna Doab the district of Sialkot half the district of Gujranwala the trans Ravi portion of Lahore and a small portion of Montgomery. Crossing the Ravi into the Bari Doab we have to the east of the line the eastern half of the Montgomery district roughly corresponding to the *Talsils* of Dipalpur and Pak Pattan. Over the whole of this tract the language is the same — Pañjabī with a strong infusion of Lahnda. I give three specimens — one from West Lahore another from

Sialkot, in the north of the tract, and another from Pak Pattan of Montgomery, in the extreme south.

When the boundary line touches the Sutlej at the southern corner of Montgomery, it follows that river for a few miles and then crosses Bahawalpur, so as to include the north-eastern corner of that state. Here the language is the same as that of Pak Pattan and no specimen of it is necessary. This concludes the review of PaŖjĀbĪ merging into Lahnda.

We may estimate the number of speakers of this mixed dialect as in the table given below. The figures for Gujranwala include about 155,000 speakers of PaŖjĀbĪ from other parts of the province who have settled in the Chenab Canal Colony, most of them probably speak Mājhl. As given the figures have been revised by the local officials since the Rough Lists of Languages spoken in the Panjab were published. So also the Bahawalpur figures are revised ones—

North-East Gujrat . . . . .	457,200
Sialkot . . . . .	1,010,000
East Gujranwala . . . . .	505,000
Trans-Ravi, Lahore . . . . .	17,398
East Montgomery . . . . .	292,426
North Bahawalpur . . . . .	150,000
TOTAL . . . . .	<u>2,432,024</u>

The Lahore figures in the above seem to be too small, but I have no means of checking them, and the loss is probably balanced by the number of Chenab Canal colonists who speak Mājhl.

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## PAÑJĀBĪ OF WEST LAHORE

Directly we cross the Ravi into the western portion of Lahore district we find that the Lahnda basis of Pañjabī makes itself much more strongly felt. There are also a few local peculiarities. As a specimen of the dialect of this part of the Lahore district I give a version of the Parable of the Prodigal Son, which offers several instructive forms.

In pronunciation we may notice the total absence of the cerebral *l*, as is also the case in the Pañjabī of the Majha. The cerebral *n* is very capriciously used. Thus, we have *gawan* and *nachchan* in the same sentence. The vowel scale in some words is irregular. The root *rah*, remain, is sometimes spelt *rah*, sometimes *reh*, and sometimes *arh*. Compare the *reh* of the Lahnda of Shahpur.

In the declension of nouns we may note that the postposition of the agent case is *ne*, not *na*, which is very often omitted (as in Lahnda). *Ne* is also occasionally used instead of *nū*, as the sign of the dative. Thus, *naulā ne alhā*, he said to the servant.

In the pronouns we have *tū* used for the agent case singular, as well as for the nominative. Thus, *tū nas ditte*, thou givest a feast. *Asā* and *tusā* are often used for the nominative to mean 'we' and 'you,' respectively. The usual word for 'he' is the Lahnda *o*, with an oblique singular *us* or *un*. In *idhe* for *ihde*, of this one, we have a transposition of the aspirate. 'Own' is *apna*, not *apna*. The relative pronoun is *jeia* (cf. Lahnda *jehra*). 'What?' is *lih*.

The verb substantive regularly takes the Lahnda forms, thus, we have *hūn*, they are, *aha* or *ha*, he was. Sometimes we find *je* used to mean 'he is' or 'they are'. In the finite verb we have both the Lahnda form of the future as in *uthisā* (*ga*), I will arise, and the Pañjabī one as in *rahāga*, I will remain.

Now and then we find instances of pronominal suffixes attached to verbs, exactly as in Lahnda. Thus *ditto*, given by thee. The Lahnda present participle is also common. Thus, *lasēda* for *lasda*, doing.

We also find instances of the Lahnda negative verb substantive, as in *nahā*, he was not.

There are also a number of Lahnda expressions. Such are the use of the root *cha*, raise, prefixed to a verb in order to intensify its meaning. Thus, *cha hita*, was done, *cha jan*, consider. So also we may quote (among others occurring in the specimen) as typical Lahnda expressions *hāl*, one, *thigra*, a garment, *lavan*, angry, *hatthō*, on the contrary.

Mr Newton, on page 33 of his *Panjabi Grammar* states that, in the Lahore district, the word *ne* is often used redundantly. Thus, *ih bē alhā ditte sa ne*, thus too he said. I have not met any examples of this in the specimens. It is a question whether in such cases, *ne* is not, like *je*, a pronominal suffix. Lahnda has *ne* for the second and third persons plural, and it is quite possible that, in Lahore, it may also be used for the singular. In Kashmiri, which is closely related to Lahnda, *an* is used for the singular of the pronoun of the third person.

<sup>1</sup> See the remarks on p. 629.



[ No. 24 ]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

## PANJABI.

DIALECT OF NORTH-EAST OF RACHNA DOAB. (DISTRICT LAHORE, TAHSIL SHARAFPUR)

ਹਿੱਕ ਆਦਮੀਦੇ ਦੋ ਪੁਤ੍ਰ ਆਹੇ ਉਨ੍ਹਾਂ ਵਿੱਚੋਂ ਪਿਉਨੂੰ ਨਿੱਕੇ ਆਖਿਆ ਪਿਉ ਜੋ ਮੇਰਾ ਹਿੱਸਾ ਰਿਜ਼ਕ ਵਿੱਚ ਹੈ ਓ ਵੰਡ ਦੇ। ਉਸਨੇ ਅਪਨਾ ਮਾਲ ਦੁਹਾਂਨੂੰ ਵੰਡ ਦਿੱਤਾ। ਬਾਹਲੇ ਦਿਨ ਅਜਾਂ ਨਹੀਂ ਹੋਏ ਨਿੱਕੇਨੇ ਸਾਰਾ ਮਾਲ ਇਕੱਠਾ ਚਾ ਕੀਤਾ ਕਿਸੀ ਦੂਰ ਮੁਲਕ ਲੇ ਕੇ ਵਾਂਞਾ ਰਹਾ ਤੇ ਉਥਾਂ ਛੇੜੇ ਕੰਮਾਂ ਵਿੱਚ ਮਾਲ ਵਿੰਵਾਇਆ। ਜਿਸ ਵੇਲੇ ਹੱਛੇ ਮਾਲ ਉਸਨੇ ਲਾ ਲਿਆ ਵੱਤ ਉਸ ਮੁਲਕਦੇ ਵਿੱਚ ਬੌਹ ਕਾਲ ਹੋ ਗਿਆ। ਵੱਤ ਉਸਨੂੰ ਲੋੜ ਪਵਨ ਲੱਗੀ। ਵੱਤ ਓ ਗਿਆ ਉਸ ਮੁਲਕਦੇ ਹਿੱਕ ਸ਼ਾਹਰਦੇ ਆਦਮੀਦੇ ਨਾਲ ਨੌਕਰ ਰਾਹ ਪਿਆ। ਉਸਨੇ ਉਸਨੂੰ ਸੁਰਾਂਨੂੰ ਚਾਰਾਵਾਨ ਵਾਸਤੇ ਪੈਲੀਆਂ ਵਿੱਚ ਘੱਲਿਆ। ਜੇੜੇ ਛਿੱਲੜ ਸੂਰ ਖਾਂਦੇ ਆਹੇ ਓ ਵੀ ਵਿੱਢ ਰਾਜ਼ੀ ਹੋਕਰ ਭਰ ਲੈਂਦਾ। ਜਦ ਉਨਨੂੰ ਸੁਰਤ ਆਈ ਉਸ ਆਖਿਆ ਮੇਰੇ ਪਿਉਦੇ ਨੌਕਰ ਕਈ ਹਿਨ ਓ ਰੱਜ ਕੇ ਖਾ ਭੀ ਲੈਂਦੇ ਹਿਨ ਤੇ ਵਧਿਆ ਭੀ ਰਹੁੰਦਾ ਹੈ। ਮੈਂ ਭੁੱਖ ਨਾਲ ਪਿਆ ਮਰਨਾਂ ਹਾਂ। ਮੈਂ ਉਨਿਸਾਗਾ ਤੇ ਵੱਧ ਪਿਉ ਕੋਲ ਵਾਂਦਾ ਰਹਾਗਾ ਤੇ ਉਨਨੂੰ ਆਖਾਂਗਾ ਪਿਉ ਮੈਂ ਖੁਦਾਦਾ ਗੁਨਾਹ ਭੀ ਕੀਤਾ ਤੇ ਤੇਰਾ ਭੀ ਕੀਤਾ ਮੈਂ ਇਸ ਗਲ ਜੋਗਾ ਨਹੀਂ ਰੈਹ ਗਿਆ ਜੋ ਤੇਰਾ ਪੁਤ੍ਰ ਮੈਂ ਸਦੀਵਾਂ। ਮੇਂਨੂੰ ਵੀ ਅਪਨਾ ਹਿੱਕ ਨੌਕਰ ਚਾ ਜਾਨ। ਵੱਤ ਓ ਉਠਿਆ ਤੇ ਅਪਨੇ ਪਿਉ ਵਲੇ ਗਿਆ। ਅਜਾਂ ਓ ਵੇਰ ਦੂਰ ਆਹਾ ਉਨਦੇ ਪਿਉ ਉਸਨੂੰ ਵੇਖ ਲਿਆ ਉਨਨੂੰ ਤਰਸ ਆਇਆ ਤੇ ਭੱਜ ਵਗ ਗਿਆ ਤੇ ਉਨਨੂੰ ਗਲ ਵਿਚ ਲਾ ਲਿਆ ਤੇ ਉਮ ਲਿਆ। ਪੁਤ੍ਰ ਉਨਨੂੰ ਆਖਿਆ ਪਿਉ ਮੈਂ ਖੁਦਾਦਾ ਗੁਨਾਹ ਭੀ ਕੀਤਾ ਹੈ ਤੇਰਾ ਭੀ ਕੀਤਾ ਹੈ ਤੇ ਹੁਨ ਤੇਰਾ ਪੁਤ੍ਰ ਸਦੀਵਾਂ ਜੋਗਾ ਨਹੀਂ। ਵੱਤ ਪਿਉਨੇ ਅਪਣੇ ਨੌਕਰਾਂਨੂੰ ਆਖਿਆ ਚੀਰੇ ਥਿਗੜੇ ਕੱਢ ਲੇ ਆਓ ਤੇ ਉਨਨੂੰ ਪਾ ਦੇਓ ਈਧੇ ਹੱਥ ਵਿੱਚ ਮੁੰਦਰੀ ਘੱਤੋ ਤੇ ਪੈਰਾਂ ਵਿੱਚ ਜੁੱਤੀ ਪਵਾਓ। ਆਓ ਖਾ ਲਈਏ ਤੇ ਰਾਜ਼ੀ ਹੋਈਏ ਏ ਮੇਰਾ ਪੁਤ੍ਰ ਮਰ ਗਿਆ ਹਾ ਜੀਂਦਾ ਹੋ ਗਿਆ ਹੈ ਤੇ ਖਜ਼ੀ ਗਿਆ ਆਹਾ ਤੇ ਲੱਭ ਪਿਆ। ਤੇ ਓ ਖੁਸ਼ ਹੋਵਨ ਲੱਗੇ॥

ਤੇ ਉਂਦਾ ਵੱਡਾ ਪੁਤ੍ਰ ਪੋਹਲੀਆਂ ਵਿੱਚ ਗਿਆ ਆਹਾ। ਜਿਸ ਵੇਲੇ ਓ ਆਇਆ ਤੇ ਘਰਦੇ ਨੇੜੇ ਆਇਆ ਉਸਨੇ ਗਾਵਨ ਤੇ ਨੱਚਣ ਸੁਣਿਆ। ਉਸ ਹਿੱਕ ਨੌਕਰਨੇ ਆਖਿਆ ਤੇ ਪੁਛਿਆ ਤੇ ਕੀਹ ਹੈ। ਉਸਨੇ ਉਨਨੂੰ ਆਖਿਆ ਤੇਰਾ ਭਿਰਾ ਆਇਆ ਹੈ ਤੇਰੇ ਪਿਉਨੇ ਨਿਆਜ ਇਸ ਵਾਸਤੇ ਦਿੱਤੀ ਹੈ ਤੇਰਾ ਭਿਰਾ ਬੈਰ ਮੇਹਰ ਨਾਲ ਆਇਆ ਹੈ। ਓ ਕਾਵੀਰ

ਹੋਇਆ ਤੇ ਅੰਦਰ ਨਹਾਂ ਜਾਂਦਾ। ਇਸ ਵਾਸਤੇ ਉਂਦਾ ਪਿਉ ਬਾਰਰ ਨਿਕਲ ਆਇਆ ਅਤੇ ਉਂਦੀ ਮਿੰਨਤ ਕੀਤੀ। ਉਸ ਪਿਉਨੂੰ ਆਖਿਆ 'ਦੇਖ ਮੈਂ ਬੋਹ ਵਰ੍ਹੇ ਤੇਰੀ ਪਿਦਮਤ ਕਰੇਂਦਾ ਰਿਹਾ ਹਾਂ ਤੇਰਾ ਆਖਿਆ ਕਦਾਂ ਮੈਂ ਨਹੀਂ ਸਿੰਟਿਆ ਤੇ ਹਿੱਕ ਲੇਲਾ ਵੀ ਨਾਂ ਦਿੱਤੇਈ ਆਪਣਿਆਂ ਬੇਲੀਆਂ। ਨਾਲ ਮੈਂ ਖੁਸ਼ੀ ਕਰੇਂਦਾ। ਜਿਵੇਂ ਤੇਰਾ ਏ ਪੁਤ੍ਰ ਆਇਆ ਹੈ ਜਿਸ ਸਾਰਾ ਮਾਲ ਤੇਰਾ ਕੰਜਰੀਆਂ ਤੇ ਗਵਾਇਆ ਹੈ ਉਂਦੇ ਵਾਸਤੇ ਹੱਥੋਂ ਤੂੰ ਨਿਆਜ ਦਿੱਤੀ। ਉਸਨੇ ਉਨਨੂੰ ਆਖਿਆ ਤੂੰ ਹਰ ਵੇਲੇ ਮੇਰੇ ਕੋਲ ਹੋਂ। ਜੇਜ਼ਾ ਮੇਰਾ ਮਾਲ ਹੈ ਸਾਰਾ ਤੇਰਾ ਹੀ ਹੈ। ਅਸਾਂਨੂੰ ਹਿੱਕ ਗਲ ਲਾਇਕ ਆਹੀ ਜੇ ਖੁਸ਼ੀ ਕਰੇਂਦੇ ਤੇ ਖੁਸ਼ ਹੋਂਦੇ ਇਸ ਵਾਸਤੇ ਕਿ ਭਿਰਾ ਤੇਰਾ ਮਰ ਗਿਆ ਆਹਾ ਔਰ ਵੱਤ ਜੀਵਦਾ ਹੋ ਗਿਆ ਹੈ ਓ ਖਜ਼ੀ ਗਿਆ ਆਹਾ ਤੇ ਲੱਭ ਪਿਆ ਹੈ॥

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[ No 24 ]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

## PANJABI

DIALECT OF NORTH EAST OF RECHNA DOAB (DISTRICT LAHORE, TAHSIL SHARAPUR)

## TRANSLITERATION AND TRANSLATION.

Hikk admī de do putī ahe Unhā vichchō piunū  
 One man of two sons were Them from among the father to  
 nikke ikhna, 'piu, jo marī hussa rizā vichch hū, o  
 by the younger it was said, 'father, that my share wealth in is, that  
 wand de Usne apnā mal dubānū  
 having divided give Him by his own property both to  
 wand ditta Bahle dūn ajā nahī hoe nikkene  
 having divided was given Many days yet not became the younger by  
 sara mal ikattā chā hita hīsi dūi mulk  
 the whole property together was made, a certain distant country  
 le ke vādha rihī, te utthā bhare kammā vichch  
 taken having (as) a sojourn he remained and there bad doings in  
 mal vāṭṭā Jis vete habbhō mal usne lī hā  
 property was wasted (At) what at time the whole property him by was spent,  
 watt us mulkde vichch baūh khal prū-gia Watt usnū loi,  
 then that country of in great famine fell Then him to need,  
 pawan laggi Watt o giā, us mulkde hikk shahārde admīde  
 to fall began Then he went that country of one city of man of  
 nal nūkhai rih pīa Usne usnū suānū chāiawan waste  
 with servant he remained. Him by him to swine to the feeding for  
 pailh vichch ghallā Jēc chullrī sun khāde rhe, o vī  
 the fields in it was sent What hushes the swine eating were, he also  
 dhiddh iazī ho kar bhū līdā Jad unnū sut rī, us  
 belly happy become having used to fill When him to senses came, by him  
 ikhna 'mere piude naukr kī hū, o iajj ke khr  
 it was said, my father of servants many are, they satiated being eating  
 onī lāide hū, te vadhā bhī rihūda hū Māī bhukh hī rī  
 also taking are and surplus also remaining is I hunger with  
 pī munnā hā Māī utthāgā te vaddh pīu hōl nādī rihāgā,  
 fallen dying am I rise will and then the father near I will go forth,  
 te unnū ikhāgā, pīu, māī Khudāda gunah bhī hitī te  
 and him to I will say father, by-me God of sin also was done and

tera bhi kita, mārī is gal juga nahī rah grā jo tera  
of thee also was done, I this thing worthy not remained that thy  
puti māī sadīwā, māīnū vī apna hikk naukai cha jan''  
son I may be called, me to also thine own one servant consider''

Watt o utha tē apne pū wālē grā Ajī o dhai  
Then he rose and his own father towards went Yet he a great  
dū āhā, unde pū usnū vāh hā unnū tās āhā tē  
distance was, his by father him to it was seen him to pty came, and

bhāj wāg grā tē unnū gal vich lā hā tē chhum  
having run he went and him to meet with it was applied, and I see

hā Puti unnū ā hā, 'pū, māī Khudāda gunah  
was taken By the son him to it was said 'father, by me God of sin

bhi kita hai, tē bhi kita hai tē hum tē puti sadīwā juga  
also done is, of thee too done is and now thy son to be called worthy

nahī Watt pūnc apne naukrānū ā hī, 'change  
I am not' Then the father by his own servants to it was said, 'good

thagrē kaddh lē ā tē unnū pā dē, fāh hāth vichēh  
clothes having taken out bring and him to put on, his hand in

mundrī ghatto, tē pairā vichēh juttā pavāo, ā lā hā, tē  
ing put, and feet in shoes put on, come, we may eat, and

rārī hōē, ā mē puti māī grā hī jīdā hō grā hai, tē  
happy let us become, this my son dead gone was alive become is, and

khūī grā hī, tē lābbh pā tē ā l hūsh hōman lāge  
lost gone was and found is Then they lappy to become began

tē undā waddā puti pūhā vichēh grā āhī Jis vālo  
And him of the elder son the fields in gone was At which at time

ā āhā, tē ghāidē nūc āhā usnē gūgrā tē nachēgrā  
he came and the house of near came him by singing and dancing

sumā Us hikk nāl ānē ā hī tē pūhā, 'c  
was heard By him one servant to it was said and it was asked, 'this

kāh hai? Usnē unnū ā hī 'tā hī hī hī hī hī, tē ā  
what is? Him by him to it was said thy brother come is thy

pūnc nūc āhī dīfī hā tō ā hī hī hī māhī āhī āhī  
father by feast this is reason for given is thy brother safely with come is'

ō āhī hōē, tē undā nahī jūda Is wātē undā  
He angry became, and will in not (was) going This is on for I see

pū bīhā nīkāl āhī tē undā āhī hī hī hī hī hī  
father outside out came, and I am of remonstrance has made By I am

pūnū āhī, 'dā hī, māī bāhī wāhī tē āhī hī hī hī hī hī  
the father to it was said, 'see I many years thy will do

the father to it was said, 'see I many years thy will do

rīha hā tera akhīa kadā māī nahī sittā te  
*remained was, thy what was said ever by me not was thrown down and*  
 hukh lēla vī nā dittoī apnīa belā nāl māī khughī  
*one kūt even not was given by thee my own friends with I happiness*  
 karēda Jivē tera e putrīa hai jis sīa mal  
*might have-made When thy this son come is by whom the whole property*  
 tera kafīrīa te gawāia hai unde waste hatthō tū māz  
*thy has lots with wasted is him of for the sake on the contrary by thee a feast*  
 ditta Usne unnū akhīa tū har vele mere kol  
*was given Him by him to it was said thou at every time me near*  
 hē, jera mera māl harī sara tera hī hai asānū hukh  
*art, whatever my property is the whole thine also is is to one*  
 gal laik ahī je khughī karēde te khughī  
*thing proper was that happiness we should have done, and lappy*  
 hūde, is wāste hī bhīra tera māī gīa aha aur watt  
*should have been, this for that brother thy dead gone was and again*  
 jīvda ho gīa hai, o kharī gīa aha te labbh pīr hai  
*alive become is, he lost gone-was, and found been-is*

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## PAÑJĀBĪ OF SIALKOT, EAST GUJRANWALA, AND NORTH-EAST GUJRAT

The conventional boundary line between Lahnda and Pañjabī starts at the north end of the Pabbi range in Gujrat, and, entering Gujranwala at Ramnagar, divides that district into two nearly equal parts. The tract to the east of this line embraces the whole of Sialkot, the eastern half of Gujranwala, and the north east of Gujrat. On the east it has the Majhī Pañjabī of Gurdaspur, on its south, the mixed dialect of West Lahore just described.

The dialect of this tract has been fully described by Mr. Grahame Bailey and Mr. Cummings, in the works referred to on p. 741. It closely resembles that of West Lahore, and as a specimen I give a short folktale from Sialkot, written in the Persian character, with transliteration and translation.

We may note the following peculiarities in the specimen, nearly all of which are due to the influence of Lahnda. There is a strong tendency to drop the letter *h* after an accented syllable,<sup>1</sup> and even elsewhere. Thus, *īd'e*, for *īahe*, they remained, *e* or *he*, is, and so on. We see the origin of the standard Pañjabī present participle in *na* instead of *da* in the word *dēdā* or *denna*, giving. All over Indo Aryan India, a *d* preceded by a nasal may optionally be pronounced as *n*.

In the declension of nouns, the postposition of the genitive is treated as in Lahnda, so that we have *diā* or *deā* instead of *de* agreeing with a masculine noun in the plural.

The pronouns present some irregularities. 'Our' is *sadda*, *asādda* or *asadda* (Mr. Bailey gives *sadda*). 'You' is *tusadda* or *tohadda* (Mr. Bailey gives *tuhadda*). The oblique form singular of the pronoun of the third person is *os* (as the oblique form singular of *ih*, this, is *es*), and its oblique plural is *onā* or *ohnā*. *Jōia* or *jehrā* is 'who,' with *jis*, or the Malwan form *jit*, for its oblique singular.

The following forms of the verb substantive occur,—*ā*, or *hā*, I am, we *ue*, *ē*, thou art, *e*, or *he*, he, she, it is, *san*, or *haisan*, they were.

For further particulars, the student is referred to the very full details given in the Grammars already referred to.

<sup>1</sup> See the remarks on p. 678.

[ No. 25.]

## INDO-ARYAN FAMILY.

CENTRAL GROUP.

## PAÑJĀBĪ.

DIALECT OF NORTH-EAST OF RECHNA DOAB.

(DISTRICT, SIALKOT.)

ساڈا رڈا مہر مٹھہ ہریا اے - اوسنے آکھیا کہ میرا نان جہاں  
 رچ مشہور رئے - بادشاہ اکبر نے اوسدے پاسون لڑکیدا ساک منگیا -  
 اوس آگون آکھیا تون بادشاہ اے - مین زمیندار آن - ساڈا نساڈا بر  
 نہیں مسجد - اوس آکھیا ٹیئرون ایس گل رچ کی اے - میرا دل  
 ایا اے - جس وقت اوسنے ساک دینا جا کینا نان اوسنے آکھیا میرے  
 گھر آڈھوک - اونان ند میل منڈل آکٹھا کینا - اوس آکھیا بادشاہ  
 میری لڑکیدا ساک منگدا اے - توہاڈی کی صلاح ھ - کسے آکھیا  
 دبتے ہان تے کسے آکھیا نہیں دیدیندے - باہتیاں نے کہا کہ دیندے  
 ہان - اونان ساک دیدتا - بادشاہ آڈھوک - مہر مٹھہ نے سارے  
 پورا بلاے روٹی کھران واسطے اور جنجیہی خدمت واسطے - گچ چت  
 بادشاہ ول گئے - چت وقت وہ دو راتیں مہر مٹھہ دے گھر رئے اونہ  
 کسے آکھیا کہ گچ دیئے کہ آساندا نان رئے - بادشاہ ول جیڑے لوک  
 آے سان اونان نال وی مراسی خدمت واسطے گئے سان - ہور جیڑے  
 لوک مہر مٹھہ ول میل آے سان اونان نال وی مراسی آے سان -

ہں حڈے ولے کوٹھے ے بھہ ے حڈرات کرن لکے رہے سکے اکر بادشاہ  
 دے ساں - مہر مٹھ اوہاں لوکاں دہاں مراسناں توں چھڑے اوس ول  
 میل آے ساں اک اک رہنا دتا - ہور چھڑے حٹ بادشاہ دے  
 مال حلی آے ساں اوراندہاں مراسیانوں آٹھہ آٹھہ آے دتے کہ اوہاں  
 اساتھی کھنڈی کسی آے - مڑ رواہہ ے بادشاہ توں ڈولا دتا ۔

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## INDO-ARYAN FAMILY

## CENTRAL GROUP.

## PAKJĀBĪ

DIALECT OF NORTH EAST OF RECHWA DOAB

(DISTRICT SIALKOT)

## TRANSLITERATION AND TRANSLATION

Sadda wadda Mahi Mitha hwa e Ōsne akhri hī mera  
*Our ancestor Mahi Mitha was Him by it was said that my*  
 nā jahri vich mashhu rē Badshah Akbarne osde  
*name the world in famous may remain The Emperor Akbar by I am of*  
 pasō larkida sak mangri Ōs aggō akhri  
*from near the daughter of betrothal was asked By him in reply it was said*  
 tū Badshah ē, māi zamindai ā Sadda tusadda bīr  
*'thou Emperor art, I landowner am Our your equality of status*  
 nahī michda Ōs akhri, 'tainū es gal vich hī e? Mera  
*not arises By him it was said 'thee to this matter in what is? My*  
 dil aia e Jis waqt osne sak dena cha hita, tā  
*heart come is At what time him by betrothal to give it was agreed then*  
 osne akhri, 'meie ghar a dhukk Onā tad  
*him by it was said to my house come with procession By them then*  
 mel mandri akattha hita Ōs akhri, 'brdshah  
*relations friends together it was made By him it was said the Emperor*  
 men larkida sak mangda e Tohaddi hī salah he? Kise  
*my daughter of betrothal asking is Your what advice is? By some*  
 akhri 'denne hā te kise akhri 'nahī de dēde  
*it was said 'giving we are and by some it was said 'not giving (we are)'*  
 Bahūāne kaha hī, 'dēde hā' Onā sak de ditta  
*Most by it was said that 'giving we are By them betrothal was given*  
 Badshah a dhukk Mahi Mithene sare bhuri bulae  
*The Emperor came in procession Mahi Mitha by all to others were summoned*  
 roti khawan waste au janji khidmat waste  
*bread causing to eat for and the bridegroom's party of service for*  
 Kuj Jit Badshah wal gae Jit waqt woh do ratī Mahi  
*Some Jatts The Emperor with went At what time they two nights had*  
 Mithede ghar rē othe kise akhri hī 'kuj  
*Mitha of (in) house remained, there by someone it was said that 'something*  
 deie, hī usadda nā rē' Bīdshah wal jere lok  
*let be given that us of the name may remain' The Emperor with what people*

ae sɪn      onā      nal      vɪ      Mɪnəsi      khɪdmɪt      waste      ɡɪe sɪn      hoɪ      jere  
*come were      them      with      also      Minasis      service      for      gone were      and      what*

lɒl      Məhɪ      Mɪthe      wəl      mɛl      æ      sən      onā      nal      vɪ  
*people      Mahi      Mitha      with      (as) brotherhood      come were      them      with      also*

Mɪnəsi      æ      sən      Hʊn      ɹɪ      vɛlɛ      lɒthɛ      bəhɪ      kɛ      khɪu      tɪ      kəɾən  
*Minasis      come were      Now      at what      at time      the roof on      sat having      alms      to do*

læɡɡɛ      rupeɪ      sɪl      kɪ      Al      bɪ      Bədʒhəhɪɖɛ      sən      Məhɪ      Mɪthe  
*they began      the rupees      coinage      Al bar      the Emperor of      were      by Mahi      Mitha*

onā      ləkādeā      Mɪnəsiñnū      jɛhɾɛ      os      vɪl      mɛl      æ      sɪn,      ɪk      ɪk  
*those      people of      Minasis to      whom      him      with      (as) brotherhood      come were      one one*

rupəɪ      dɪttə,      hoɪ      jɛhɾo      Jɪt      Bədʒhəhɪɖɛ      nal  
*rupee      was given,      and      what      Jatts      the Emperor of      with*

ɟənɟɪ      æ      sɪn      onādeā      Mɪnəsiñnū      ætʰ      ætʰ  
*(as) members of the bridegroom's party      come were      them of      Minasis to      eight eight*

ænɛ      dɪttɛ      kɪ      onā      ɾsəddɪ      ɡhəttɪɖɪ      kɪtɪ      Mʊɾ  
*annas      were given      because      by them      our      disgrace      made is      Then*

vɪwəh      kɛ      Bədʒhəhɪñnū      dɒlɪ      dɪttə  
*man's rage having made      the Emperor to      the letter      was given*

## FREE TRANSLATION OF THE FOREGOING

Our ancestor was Mahi Mitha. He was desirous of having his name famous in the world. The Emperor Al bar asked him for his daughter in marriage. He replied that as he was only a modest landholder while Al bar was Emperor, the match would be an unequal one. But the Emperor insisted and pressed Mahi Mitha not to consider this point so that the latter agreed to the betrothal of his daughter and asked the Emperor to come to his house with the marriage procession. The Mahi's people then called to gether his relatives and friends. He told them that the Emperor requested his daughter in marriage and asked their opinion. Some were in favour of the proposal and others were not but the majority agreed to it and so the betrothal took place. The Emperor came with his marriage procession and Mahi Mitha called in all the brethren of his caste to feed and serve the bridegroom's party.

Some Jatts accompanied the Emperor and after the bridegroom's party had stayed in Mahi Mitha's house for two nights, one of the brethren of the latter suggested that alms should be distributed in order to make his name famous.

The people who had come with the Emperor were accompanied by Mirasis for service and so were the brethren who had come at Mahi Mitha's call. They began to distribute alms from the roof of the house. The rupees were of the Emperor Al bar's coinage. Mahi Mitha gave one rupee to each of the Mirasis who had accompanied his brethren but gave only eight annas each to the Mirasis who had come with the Jatts of the Emperor's party, for he thought that those Jatts had disgraced him by their presence.

1 Mirasis are a class of beggar bard who attend weddings so that they can pick up

Then, the marriage having been solemnised the bridegroom's litter for ceremonial departure was given to the Emperor

## PAÑJABĪ OF EAST MONTGOMERY

As one more example of Panjabi merging into Lahnda I give a short extract from a version of the Parable of the Prodigal Son which comes from the Pak Pattan Tahsil of the Montgomery district I give it only in the Roman character with an interlinear translation No special remarks are required The language is the same as that of West Lahore and of Sialkot

[ No 26 ]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

### PAÑJABĪ

#### DIALECT OF

EAST CENTRE OF BARI DOAB

(DISTRICT MONTGOMERY, TAHSIL PAK PATTAN)

Hikk	admīde	do	puttar	the	Unhāde	vichchū	laudhe
One	man of	two	sons	were	Them of	from in	by the younge
puttar	peonū	akhia	'peo	mal	te	ijahda	hissa
son	the father to	it was said	father	cattle	and	property of	share
jehra	mainū	āūda hai	mainū	deh	Tadā	peo	mal
whatever	me to	arriving is	me to	give	Then	by the father	the cattle
te	ijah	unbānū	vand	ditta	Thore	dihā tū	
and	the property	them to	having divided	was given	A few	days from	
pichchhe	ladhe	puttar	sara	kujh	hikathha	hai he	hikk
after	the younger	son	all	everything	together	made having	(so) one
dūede	des	chala gā	Utthe	apda	mal	riyah	bhāre
distant	country	went away	There	his own	cattle	property	evil
hammā vich	luta ditta	Jis	vele	palle	kujh		
deeds in	was cast away	At what	time	in the corner of his garment	anything		
nā	ihri	tā	us	des vich	wadda	hal pai gā	Uh tikki tū
not remained	then	that	country in	a great	famine	fell	He bread from
vi	ajāt	ho gā	tā	us	des vich	hikk	wadde admīde hol gā
even	helpless	became,	then	that	country in	one	great man of near
Us	wadde	admī	usnū	apda	wahā vich	surā	charāwanda chheru
By that	great	man	him as for	his own	fields in	swine	feeding of
hana ditta	Us da	dil	eh	akhda ha	jehriā	ghu	su
it was made	Him of	mind	this	saying was	'which	things	the swine
khāde ham	unhāde	nal	apda	dūdh	bharā	jo	usnū
eating are	them of	with	my own	belly	I may fill	as	I am to any one not
dēda ah							
giving was							

### DŌGRĀ OR DŌGRI

I give two specimens of the Dogri dialect of Panjab. Both come from the state of Jammu. For an account of the dialect see pp 637 ff *ante*

The Dogra of Gurdaspur and Sialkot in no way differs from that here exemplified except that in both districts there is as might be expected a tendency to employ here and there standard Panjabi forms

The first Jammu specimen is a version of the Parable of the Prodigal Son. The second is a short folksong. I give each specimen first in Chamba Takri type and then in the ordinary Dogra hand writing with a line for line transliteration and translation.

[ No 1 ]

INDO-ARYAN FAMILY.

**CENTRAL GROUP.**

PANJABI

## DOGRA DIALECT

(STATE JAMMU)

**SPECIMEN 1**

### CHAMBA TAKRI CHARACTER

[illegible]

ਦੀਤੀ । ਤੇ ਉਹੀ ਤਪਸ਼ ਦਵ ਪਾਸ ਮਲਿਤ । ਤੇ ਤਨ ਮੂਰ ਬ ਕੇ ਗੋ  
ਮਿਖਿਤ । ਗੋਮ ਦਵਜੀ ਤਾਸ ਤਰੇਂ ਤਤੋਂ ਮੋਢੀ ਗੋ ਗਲਿ ਜੋ ਲਫਲੀਤ  
ਤਤੋਂ ਗਤ ਸੁਗਿਤ । ਪਤੀ ਗੋ ਤਖਿਅਤ ਕੇ 'ਤੇ ਖੁਤੀ ਗੇ ਤਾਸਾਤੀ ਤਤੋਂ .  
ਤੁਸ਼ ਪਰਮ ਜੀਤ ਤਤੋਂ ਪਾ ਗੋ ਤਿਸਾ ਅਤੀ ਕੇ ਤਿਸੀ ਤੁਸ਼ ਪੁਤਾ ਖਰ । ਦਵ  
ਤਪਸ਼ ਜਿਸੇ ਜੀ ਤਖਿਅਤ ਕੇ ਖਰੇ ਖੀ ਪੋਸ਼ਿਤ ਜੀ ਲਿਤਿਤ ਤਤੋਂ ਗੋ  
ਲਿਤਿਤ । ਤੇ ਗੋਮ ਤਬ ਤੁਹੀ ਤਤੋਂ ਪੋਸ਼ਿਤ ਕੀਤ ਲਿਤਿਤ । ਤਤੋਂ ਤਾਸ ਖਮੀ ਤੇ  
ਖੁਸੀ ਗਤਮੀ ਜਿਸ ਕੇ ਗੇਤ ਦੋ ਪੁਤਾ ਗੋਮਾਖ ਪੁਤਾ ਅੀ ਪੋਤ । ਗੋਤਮਾਖ  
ਪੁਤਾ ਗਿਲਿਤ । ਤੇ ਤੀਤ ਖੁਸੀ ਜਾਤ ਲਗਾ ॥ .

ਤਤੋਂ ਗੋਮ ਦਵ ਪੁਤਾ ਖਰੇ ਦਿਸ ਬ । ' ਕੇ ਅਤੇ ਜਾਤ ਤਰੇਂ ਗੇਤ ਤੇ  
ਅਮੀਤੀ ਖਲਿਤ ਸੁਗੀ । ਤੇ ਗੋਮ ਜਿਸੇ ਜੀ ਗਮਿਤ ਤੇ ਪੁਸ਼ਿਤ ਕੇ ਦੋ ਜੀਤ ।  
ਗੋਮ ਗੋਮ ਤਖਿਅਤ ਕੇ ਤੇ ਅਤੇ ਤਰੇਂ ਤੇ ਤੇ ਦਵ ਦਵੀ ਪਾਸ ਜੀਤੀ ਗੋ  
ਜੀਤੀ ਕੇ ਤੀਤ ਪਾਸੀ ਦਵੀ ਤਰੇਂ ਗਿਤ । ਗੋਮ ਤੇ ਜੀਤ । ਅਤੀ ਸੁਗਿਤ  
ਕੇ ਜੀਤਾ ਅਤ । ਤੇ ਗੋਮ ਦਵ ਦਵੀ ਤਰੇਂ ਗੋਮ ਗੇਤ । ਗੋਮ ਦਵ ਜੀ  
ਤੋਸ਼ ਮਿਤ ਮਿਖ ਤੇ ਦਵ ਤਰੇਂ ਤੇ ਦਵ ਜੀਤਾ ਤਤੋਂ ਜਮੀ ਤੇ ਪੁਸ਼ਿਤ  
ਦਵੀ ਅਤੀ ਤਰੇਂ । ਤੇ ਤੁਹੀ ਜੀਤੋਂ ਗੋਮ ਦਵੀਤ ਦਵ ਗਿਤੀ ਅਤੀ ਮਿਤ ਕੇ  
ਤਪਸ਼ ਪੋਸ਼ਿਤ ਖੁਸੀ ਗੇਤ । ਤਤੋਂ ਅਮ ਤੇ ਦੋ ਪੁਤਾ ਤਰੇਂ ਤਿਸੀ ਤੇ ਗੇਤ  
ਜੀਤਮੇ ਤਰੇਂ ਮਿਤ ਗੋਮ ਦਵੀ ਦਵੀ ਪਾਸ ਜੀਤੀ । ਗੋਮ ਗੋਮ ਤਖਿਅਤ  
ਤੇ ਪੁਤਾ ਤੇ ਜਮ ਗੇਤ ਜੀਤ ਤੇ ਤੇ ਕੇ ਜੀਤ ਗੇਤ ਤੇ ਗੇਤ ਤੇ ਤੇ । ਤਿਸੀ  
ਖੁਸੀ ਗੇਤੀ ਤੇ ਖੁਸੀ ਜਾਤੀ ਸੁਗੀ ਤੇ । ਜੀ ਕੇ ਤੇ ਦਵ ਅਤੇ ਗੇਤਮ ਬ  
ਗੇਤ ਅੀ ਪੋਤ ਤੇ । ਤਤੋਂ ਗੋਤਮੀ ਗਿਤਮ ਬ ਗੇਤ ਪੁਤਾ ਗਿਲਿਤ ਗਿਤ ਤੇ ॥



**CENTRAL GROUP.**

DOGRA DIALECT

(JAMMU STATE).

**SPECIMEN I.**

### DŌGRA CHARACTER

[illegible]

[No 1]

## INDO-ARYAN FAMILY.

CENTRAL GROUP.

## PAÑJABI

Dogra Dialect

(STATE JAMMU)

## SPECIMEN I.

## TRANSLITERATION AND TRANSLATION

El (ik)	rdmde	do	potri (puttar)	th e	Ude ( ūde)	vichri (vichcha)
One	man of	two	sons	we e	Them of	fi om in
nikrain e	baba kī (babbe kī)	akhe r (akhar)	j e	he	bapo (bapu) jī	
the youn ger by	the father to	it was said	that	O	father	
ja edatd a	j e	hesa (hussa)	mel i (mukī)	pojdi (pudā)		
the prop erty of	what	share	me to	falling		
-he e (hai)	sah e (sai)	mel i (mul i)	da i da o (dei dō)	ṭ a (ṭā)	usnri	mal
is	that	me to	give away	Then	him by	the wealth
un e l i	vadi datta (vandi ditta)	Atai	th uo (thore)	den (dinc)	pechhai (pichchho)	
them to	having divided was given	And	a few	days	afterwards	
nehrai (nikrai)	patarn e (puttarame)	sab kesa (kṛh)	lanthri (litttha)	hai		
the younger	son by	all anything	togette	having made		
d ur	des e d a	prid a (pīdī)	kita	rtar	utlri (uthe)	
a far	country of	journey	was made	and	there	
apn a	mal	luch pnc lan e (l anne)	ud ri dnti (ditta)			
his own	wealth	debated e j b j	was equa ideo ed away			
Ate	jad sab	kharich	lan ch ul r (chukl r)	us		
And	when all	expenditure	having made was completed	that		
m ulkh (mulkhar)	vich	brd i	lal	pī g u (pā g r)	ste	
country in	a great	fan me	fell	and		
oh kungal	hon	laga (laggi)	ate	us	molkhad (mull khada)	
I e	poor	to be	began	and	that	country of
'il	hude	ja ed āt waled e	jan	laga (laggi)		
a	great	property person to	having gone	he was joined		



[illegible]

'Osnaṁ (usnaṁ) osi (usi) khetṛ ē vich sui chainai bhej a (bhejṁ)  
*Hum by him fields in some to feed it-was sent*

'Atai 'osd'ī (usdī) marjī thi je 'un e (une) sehie (sike) lan e (lanṁ)  
*And him of desire was that those husks by*

jeṛe (jehie) sur kḥ d on (kḥ d on) apar dhahd (dhudh) bhr e  
*which the some eating as e his own belly he may fill*

je k u (kon) osi (usi) nahī (nahī) dad a (dud-a) thi T'ad hoehh a (hoshe)-  
*which any one to him not giving was Then accuse*

vich 'a'e a (aia) 'akha a (akhī) 'm er e badd e (babbada) kinaṁ (kinṁ)  
*in he came it was said 'my father of how many*

majora (majurē)-kī matī r utī (utṭī) ha (hai), 'ale ũ bh ukha  
*labourers to much bread is, and I hungry*

mar a Meha (mē) utḥ e (utḥ e) 'apne bab e (babai) kachh ja'a (ja),  
*die I having arisen my own father near will go,*

'atai 'usi akhān (akhān) je h e bīb u ṁ (bīpu ṁ) mchā (mē)  
*and to him I will say that, ' O father, by me*

'asmanad a (asmanada) 'atai t usra pr id lit (lit)-ho (hi),  
*heaven of and of you sin done is,*

'is je ug (jog) nahī (nahī) je bhāi (bhāi) t usra potu (putar) kḥ u a (kḥ u a),  
*(of) this soothly (I am) not that again you son I-may be called,*

nāli (nālī) 'apne majur (majure) vicha 'ī janch (janch) hrī u (banno) " T a (ti)  
*me your own labourers in one life make " Then*

'otḥ a e (utḥ e) 'apne bab (babb) p'as chāl e (chāl), t a (te)  
*having arisen his own father near I went, and*

764 PANJABI

ਸਤ੍ਰਾਪ ਸਰ ਆਪ ਚਿੰਤਾ ਸੰਘਰਸ਼ ਨਿਖੇ  
ਪ੍ਰਥਮ ਬੰਦੀ ਤੁਸੀਂ ਸਾਥਿ ਸੁਰੇ ਮਾਇਆ ਚਿੰਤਾ ਮਨ  
ਬਾਪੁ ਲਾਲਾ ਲੁਧੀ ਸੁਰੇ ਪੁਰਾਣ ਸੰਗੀਤ ਪੁਰਾਣ  
ਭਾਵ ਚਿੰਤਾ ਸਾਥਿ ਭਾਵ ਤੇ ਪ੍ਰਥਮੀ ਗਾਇਕੀ  
ਸਾਥਿ ਸੁਰੇ ਤੁਸੀਂ ਪੁਰਾਣ ਬਾਪੁ ਸੁਰੇ ਤੇ ਪ੍ਰਥਮੀ  
ਚਿੰਤਾ ਤੇ ਭਾਵ ਤੁਸੀਂ ਤੁਸੀਂ ਪੁਰਾਣ ਪੁਰਾਣ  
ਪ੍ਰਥਮ ਭਾਵ ਸਾਥਿ ਤੁਸੀਂ ਬੰਦੀ ਸਾਥਿ ਭਾਵ ਪੁਰਾਣ  
ਸੁਰੇ ਪੁਰਾਣ ਪੁਰਾਣ ਪੁਰਾਣ ਪੁਰਾਣ ਪੁਰਾਣ  
ਤੁਸੀਂ ਪੁਰਾਣ ਤੁਸੀਂ ਪੁਰਾਣ ਪੁਰਾਣ ਪੁਰਾਣ  
ਪੁਰਾਣ ਪੁਰਾਣ ਪੁਰਾਣ ਪੁਰਾਣ ਪੁਰਾਣ  
ਪੁਰਾਣ ਪੁਰਾਣ ਪੁਰਾਣ ਪੁਰਾਣ ਪੁਰਾਣ

'aj'e d'ār thā j'e 'usi dekh'ā (dikhiā); 'usde  
yet far he-was that to-him it-was-seen; him-of

babū (babbe)-k'i tars 'ā'e'ā (āiā), 'atai dr'up'i (daupie) 'usi gale-  
the-father-to compassion came, and having-run to-him the-neck-

-kan'e (kanne) l'ai-late (lai-litā), 'atai mat'ā ch'umiā. Pōtar'e (puttarai)-  
-by it-was-taken, and much it-was-kissed. The-son-

-n'e 'usi ākhāā (ākhiā) j'e, 'h'e bāp'ū-jī, meh (mē)  
-by to-him it-was-said that, 'O father, by-me

'āsmāpā (āsmāpi) 'ate tōsarā (tōsarā) pr'ād kitā, 'atai hōn (hun) 'is  
Heaven and of-you sin was-done, and now (of-)this

j'ug (jōg) nahi (nahī) j'e bhari (bhiri) tōsarā (tōsarā) pōtar (puttar) kh'ud (khwā).  
worthy (I-am-) not that again your son I-may-be-called.'

Bāban'e (babbene) 'appe na'ukrai (naukrē)-k'i ākheā (ākhiā) j'e, 'khar'e-  
The-father-by his-own servants-to it-was-said that, 'good-

-th'ū (thō) khar'i pōchhak (pōshāk) kaḍi (kaḍḍi) la'i'ā'u (liāo), 'atai 'usi Pu'ā'u (lōāo);  
-than good garment having-taken-out bring, and to-him put-on;

h'ur (hūr) 'usde hath āṭhi (āṭhī), 'atai pēr'e (pārē) jūrā Pu'ā'u (lōāo),  
and him-of (on-)hand a-ring, and on-the-feet a-pair-(of-shoes) put-on,

'atai 'as kh'āche (khāchai) t'e khūchhi (khushī) manāhehni (manāchani); k'i (ki) j'e  
and we may-eat and ,rejoicing may-celebrate; because that

mārā (mērā) 'ch pōtar (puttar) m'u'e-da-thā (mōidā-thā), hōn (hun) j'i pain (pāi); g'u'achā (gōāchā)-  
my this son dead-was, now alive fell; lost-

-d'ā liā, hōn (hun) meleā (miliā). T'ā (tā) 'oh kh'uchhi (khushī) karne (karan) lagai, (lagge).  
-was, now (is-) found. Then they happiness to-do began.

ਸੁਭੇ ਨਿਸਲ ਪਾਰ ਯੁੱਗ ਯੁੱਗ ਪਸ ਥਾ ਨਾਨ ਥਾ  
 ਕਦ ਸੁਭੇ ਨਾਨ ਤੇ ਨਸਤਿ ਮੰਦਿਰਿ ਸਿੰਧੁ ਤਨ  
 ਕਦ ਨਿਰੰ ਕਰਿ ਨਸਤਿ ਤੇ ਨਿਰੰ ਨਾਨ ਪੰਥ  
 ਕਦ ਨਿਰੰ ਨਿਰੰ ਨਸਤਿ ਨਾਨ ਤੇਨ ਤੇਨ ਕਰਿ  
 ਤੇ ਤੇ ਪੰਥ - ਨਾਨ ਪੰਥ ਯੁੱਗ ਯੁੱਗ ਨਿਰੰ  
 ਨਾਨ ਤੇ ਨਾਨ ਪੰਥ ਨਿਰੰ ਨਾਨ ਨਿਰੰ ਨਾਨ  
 ਕਦ ਨਾਨ ਸੰਤਿ ਨਾਨ ਨਾਨ ਨਾਨ ਨਾਨ ਨਿਰੰ  
 ਪੰਥ ਨਾਨ ਪੰਥ ਨਿਰੰ ਨਾਨ ਨਾਨ ਨਿਰੰ ਪੰਥ  
 ਕਦ ਤੇਨ ਨਿਰੰ ਨਿਰੰ ਪੰਥ ਨਾਨ ਨਿਰੰ ਪੰਥ  
 ੧੩੯ ਕਦ ਨਿਰੰ ਨਾਨ ਨਾਨ ਨਿਰੰ ਪੰਥ ਨਾਨ ਨਿਰੰ  
 ਨਾਨ ਤੇਨ ਕਦ ਪੰਥ ਪੰਥ ਨਾਨ ਪੰਥ ਨਾਨ

Atai usd a badn potar (puttari) lhartai (lhetrai) vach (vich) tha J a (jā) ghara (ghare)-  
*And him of the elder son the field in was When the house*

kachh n e r (ari) gan e tai nachnrad i brel soni (sumi) T a (tā)  
*near he came singing and dancing of noise was heard Then*

el (ik) na ukra (naukre) l i sad e a (sadia) tai poehh r (puchhna) j e ' eh e (eh)  
*a servant to it was called and it was asked if at this*

k'rh e (leh)? Usnai usi akhe r (al hna) j e tai r bhrnah (bhara) a e r (am),  
*what? Him b j to him it was said that thy brother came*

tai tere babn e (babbene) b r u dhahrm (dham) l i t i is l a n i  
*and thy father by a great feast (is) made this for*

j e oh raji baji r i g e r (gra) Osnai (usnai) r h u (loh)  
*that he safe and sound arrived Him by anger*

i arai r (kurai) nahu (nahu) chruh a (chuhri) j o and r j a e T a (tā) usnai  
*was made, not I e ised if at with in I e may go Then I am of*

babn o (babbe ne) bhrui a i osi (usi) man r e (manrai) Osnai (usnai) b i b e (babbe)  
*the father by outside having come to him it was re-stated Him to the father*

k i etar (uttai) det r (ditta) dekh (dil h) etaru (itru) hane (han) d r r ũ tu i  
*-to answer was given see so many years of I t l j*

tahl kani h e (i unna h) atai hadai (I adai) t u e hol me (hul me) b h r i nahu (nahu) hu e r (hu i )  
*er vice doing am and ever tly on der on side not (I) because*

t r (tā) tud (tudh) kadna (I adnā) el (il) balrad r bach r (bachcha) m u l i (mih i)  
*nevertheless by thee ever one goat of young one me to*

ਤਰੀ ਮੰਤਰੁ ਭਾਵ ਜਾਨੈ ਨਹੀਂ ਕਰੀ ਆਇ ਮਨੁ  
 ਸੁਭਿ ਭਾਵੁ ਭਾਵੁ ਪਤਿ ਪੁੰਨੁ ਕਰਿ ਨਿਭਿ ਕੈ  
 ਤੇਰੇ ਜਲੁ ਕੰਠੇ ਸਾਧਿ ਭਾਵੁ ਤੇਰੇ ਜਲੁ ਪਾਨੁ  
 ਧਰੀ ਧਰੀ ਕਰੀ ਭਾਵੁ ਭਾਵੁ ਭਾਵੁ ਭਾਵੁ  
 ਤੇਰੇ ਜਲੁ ਮਨੁ ਕਰੀ ਕਰੀ ਕਰੀ ਕਰੀ ਕਰੀ  
 ਸੁਭਿ ਤੇਰੇ ਤੇਰੇ ਭਾਵੁ ਭਾਵੁ ਭਾਵੁ ਭਾਵੁ  
 ਸੁਭਿ ਸੁਭਿ ਤੇਰੇ ਕਰੀ ਕਰੀ ਕਰੀ ਕਰੀ ਕਰੀ  
 ਸੁਭਿ ਸੁਭਿ ਤੇਰੇ ਕਰੀ ਕਰੀ ਕਰੀ ਕਰੀ ਕਰੀ  
 ਸੁਭਿ ਸੁਭਿ ਤੇਰੇ ਕਰੀ ਕਰੀ ਕਰੀ ਕਰੀ ਕਰੀ  
 ਸੁਭਿ ਸੁਭਿ ਤੇਰੇ ਕਰੀ ਕਰੀ ਕਰੀ ਕਰੀ ਕਰੀ

nahī (nahī) dāt u (dātā), j e apnā j arā (yārā) l anā (lāpnā) kh uchhī (khushī) man ā  
*not was given that my own friends with happiness I may celebrate*

atai jad e (jad) ter e (tām) eh potar (puttar) a e i (āia) jesnai e (jisnāi)  
*and when thy this son came whom by*

ter a mal kārjra (kārjra) d e ud a (udā) t ud (dūtā) (se) usd (usde) wast (wast)  
*thy wealth has lots to was squandered him of for*

badī dhāham (dhām) kitī Usmāi osī (usī) akha (akha) hai potar (puttar),  
*a great feast was-made Him by to him it was said ' O son*

t u (tū) soda m arāi kachh ha (hā) tai j e lej (lej) mer (mera) ha (hai)  
*thou ever of-me near art and what anything mine is*

sah (seh) ter (tām) hai Bhārī (bhārī) kh uchhī (khushī) manāi tai kh uchhī (khushī) karāi  
*that time is Again happiness to be celebrated and happiness to be done*

ohrū dī hai k i j e ter a ehai bhārī (bhārī) m u c (mūc)  
*proper is because that thy this brother dead*

d (dā) thā sah (seh) j u (jū) pa c a (pācā) hai atai g u achī (gūachī)-  
*was he alive fallen is, and lost*

ga e i (gā) d ā thā sah (seh) hon (hun) mahī (mahī) g ā (gā) l āi  
*gone was he again found gone is*



[ No 2 ]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PAÑJĀBĪ

DŌGRĀ DIALECT

(STATE JAMMU)

## SPECIMEN II.

CHAMBA TAKRĪ CHARACTER

। १। ਤੋਂ ਹੀਯ ਅਧਰਯੋਮ। ਸਿਧ ਗੋਰ ਗਾਮਿਣੀ ਸਰੋਮ। ਸਿਧ  
 ਖਿਧ ਗਿਲਿਣ ਗਾਮਿਣੀ ਅਰੋਯੋ॥

। ३। ਤੋਂ ਪੰਝ ਚਗ ਸੋਰ ਗਾਮਿਣੀ। ਸੁ ਭੀ ਲੁਟ ਲੈਮ। ਤੋਂ  
 ਗਾਮਿਣੀ ਰੋਯ ਖਿਧੋਯੋ॥

। ५। ਤੋਂ ਗੋਰ ਯਥੇ ਲੋਭਿਣੀ ਗਾਮਿਣੀ ਤੋਰੋ। ਸਿਧ ਖਿਧ  
 ਗਿਲਿਣ ਗਾਮਿਣੀ ਅਰੋਯੋ॥

। ७। ਤੋਂ ਯਥੇ ਗਯੋਰ ਮੁਧਰ ਸੁਧਰੋ ਸੁ ਖਿਧ ਯਥੇ। ਤੋਂ ਗਿਧ  
 ਰੋਯ ਖਿਧੋਯੋ॥



[No 2]

## INDO-ARYAN FAMILY

CENTRAL GROUP.

PAÑJĀBĪ

DOGRA DIALECT

(JAMMU STATE)

## SPECIMEN II.

DŌGRA CHARACTER

੧ ਤੁੰਭ ਤਾਲ ਕਤਖਾਂਡੈ ਸੁਭੁ ਮਰਿ  
 ਮਾਪਕਾਂ ਸਭਿਓ ਕੁਭੁ ਧੰਮ ਮਾਲ  
 ਮਾਪਕਾ ਜੁਪਕੈ

੨ ਤੁੰਭ ਧੰਨ ਠਾ ਸਭਿਓ ਮਾਪਕ  
 ਰਕਿ ਕੁਤਾ ਕਰਿ ਕੈਲੁ ਤੁਭੁ ਮਰਿ  
 ਰਕਿ ਰੰਗਿ ਧਰਤਿਧੈ

੩ ਤੁੰਭ ਧੰਨ ਰੰਗਿ ਰੰਗਿ ਕੈਲੁ  
 ਮਾਪਕੁ ਧੰਨੁ ਤੁਭੁ ਕੈਲੁ ਧੰਮ ਮਾਲ  
 ਮਾਪਕੁ ਕੈਲੁ ਰੰਗਿ

੪ ਤੁੰਭ ਕਰਕੈ ਮਤੁਪਕੁ ਮਰਿਓ ਮਰਿ  
 ਰਕਿ ਧੰਨੁ ਰੰਗਿ ਤੁਭੁ ਮਰਿਓ ਰਕਿ ਰੰਗਿ  
 ਧਰਤਿਧੈ

[No 2]

## INDO-ARYAN FAMILY.

CENTRAL GROUP.

## PAÑJABI

DOGRA DIALECT

(JAMMU STATE)

## SPECIMEN II.

## TRANSLITERATION AND TRANSLATION

- 1 Hā r e    ja    ghābhra ōdā (ghabraḍḍā)    chet (chit)    m e r a  
*Ah,    soul    (is) uneasy    heart    my*
- Gadī e kī (Gaddīe kī)    chā uhdā (chruḍā)    ket (kit)    bed (bidh)    milā e (milā)  
*the Gaddī of    (is) wishing    (in) what    manner    may one meet*
- Gadī e kī (Gaddīe kī)    jā e ke (jā l e) ?  
*the Gaddī to    gone having ?*
- 2 Hā r e    pāñj    thag    ch u ō (ohorā)    Gadī edā (Gaddīedā)  
*Al    five    robber    thieves    the Gaddī of,*
- raha (rah)    bhahī (bhī)    l ut laid e (laīde),    tā ar e (tare)    gendī (gindī)  
*(on) the road    even    awaylay,    stars    counting*
- n u (nū)    rā en (rān)    b ehawāi (bihawāi)  
*to    the night    passes*
- 3 Hā r e    ichhik (ishik)    on ukhā (onokhā)    larī e kī  
*Ah    love    wondrous    the wife to*
- Gadī edā (Gaddīedā)    ho en (hōn),    kait (kit)    bed (bidh)    milā e (milā)  
*the Gaddī of    became,    (in) what    manner    may one-meet*
- Gadī e kī (Gaddīe kī)    jā a hāi (jā l e)  
*the Gaddī to    gone having*
- 4 Hā r e    kī r hāi (ke)    mīrhābātā (mahabbat)    man u e (manue) de  
*Al    made having    love    man of*
- rah    vūch (vūch)    rahd e (rāhnde),    tāre    gendī (gindī) n o (nū)    rāhan (rān)  
*the road    in    they remain,    stars    counting to    the night*
- būhān e (būhāwe)  
*passes*

## FREE TRANSLATION OF THE FOREGOING.

1 Ah my soul is uneasy, my heart longs for the Gaddi<sup>1</sup> How shall I go and meet him?

2 Ah five robbers and thieves waylay the Gaddi on his path I pass the night counting the stars

3 Ah a passionate love for the Gaddi has taken possession of me his wife How shall I go and meet him?

4 Ah once a woman has loved she ever remains in longing for (her) man I pass the night counting the stars

---

<sup>1</sup> Gaddi the name of a tribe of hill shepherds The speaker is a Gaddi's wife  
These are the five passions—lust anger avarice love and pride

## KANDIĀLĪ

The river Ravi skirts the south east corner of the Jammu State. On the other side lies a hilly tract forming the north east corner of the Punjab district of Gurdaspur. The main language of this district is standard Panjabi but in this tract and its neighbourhood the following hill languages have been reported —

	Reported to be spoken by—
Gujar	60 000
Dogra	60 000
Kapdī lī	10 000
	<hr/>
TOTAL	130 000
	<hr/>

Of these Gujar will be dealt with under the Pahari languages. Dogra has just been described. Kandiālī is the dialect of the country round Shrihpur. Kandi close to the Ravi. It is not a distinct dialect but is merely ordinary Dogra mixed with standard Panjabi. It is unnecessary to give any lengthy specimen of it. A few sentences from a version of the Parable of the Prodigal Son will suffice to show its character. It is uncertain whether it should be written long as in Panjabi or left unmarked as in Dogra. I have followed the latter system.

[No 3]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

## PANJABI

## KANDIĀLĪ DIALECT

## (GURDASPUR DISTRICT)

kuse	manul khede	dāv	puttṛu	the	Unhī bichechō
<i>A certain</i>	<i>man of</i>	<i>two</i>	<i>sons</i>	<i>and</i>	<i>Them from among</i>
ṛukhṛenc	babbe kī	ikhī	bapū jī	me kī	manī
<i>the younger by</i>	<i>the father to</i>	<i>it was said</i>	<i>O father</i>	<i>me to</i>	<i>my</i>
hissa dāi dāo	Unī	unhī kī	iasotī	bandī	ditā
<i>share give</i>	<i>By him</i>	<i>them to</i>	<i>property</i>	<i>having divided</i>	<i>was given</i>
dinī pichhchhō	ṛukh me	puttārene	ṛukh	iasotī	l itthī
<i>days after</i>	<i>the younger</i>	<i>son by</i>	<i>all</i>	<i>the property</i>	<i>together</i>
kuse	dur	mulhe lī	chah ge	l itthī	unhī
<i>a certain</i>	<i>distant</i>	<i>country to</i>	<i>I went away</i>	<i>There</i>	<i>by him</i>
ṛab l ichh (pronounced l ish)		ṛab u ṛar	Jadū	ude l ichh l ichh (l ish)	
<i>every thing</i>		<i>was squandered away</i>	<i>When</i>	<i>him of</i>	<i>with an thing</i>
bī nāhī rehī	ṛī	utthāī	marī	l ṛī	ṛukh
<i>also not</i>	<i>remained</i>	<i>then</i>	<i>the a great</i>	<i>famine</i>	<i>fell</i>
ṛukh gū us	ṛise	kuse	ṛukh l ichh	ge	Unī
<i>fell that</i>	<i>neighbourhood of</i>	<i>a certain</i>	<i>city</i>	<i>he went</i>	<i>By him</i>
ṛuridī	ṛukh l ichh	l itthī			
<i>scene of</i>	<i>(for) lying</i>	<i>it was appointed</i>			

## THE KĀNGRĀ DIALECT.

The District of Kangra proper (excluding Kulu, Lahaul, and Spiti) lies to the north of Hoshiarpur, and to the south of the Chamba State. To its east lies the State of Mandi, and to its west the north-eastern corner of Gurdaspur. The language of Hoshiarpur is Standard Pañjābī, those of Chamba and Mandi are forms of Western Pahāṛī, and the main languages of that portion of Gurdaspur which lies to the west of Kangra are various forms of Ḍōgrā. In Kangra itself, on a part of the northern border, near Chamba, the Gādīs who inhabit that tract speak a form of Pahāṛī. Over the rest of the district we meet with a form of Pañjābī, which is mixed with the neighbouring Ḍōgrā and Pahāṛī, and even shows traces of the influence of Kāshmirī. The number of speakers of the Kāngrā dialect is estimated to be 636,500.

The Kāngrā dialect does not employ the ordinary Gurmukhī character, but is written in that form of Tākṛī which is current in Chambā. It was originally intended to print the specimens in Chamba-Tākṛī type, as has been done in the case of Ḍōgrā; but difficulties were experienced in obtaining a sufficient supply of the type, and lithographed facsimiles of the manuscript as prepared for the press have therefore been substituted. This manuscript was not written by a native of Kangra. And as the alphabetical system has been explained when dealing with Ḍōgrā, and as, moreover, the dialect closely resembles Ḍōgrā in several important points, I have placed the account of this form of speech after that of Ḍōgrā.

In pronunciation, a short *e* is common, as in *eeh*, he; *tehl*, service; *babbedā*, of a father. Sometimes a long *ā* is substituted for the final *ā* of nouns, as in Kāshmirī; thus, *māhānā* (almost pure Kāshmirī), a man; *akhānā*, a kid. This is also common in the neighbouring Pahāṛī dialects.

In the declension of nouns, all masculine nouns have an oblique singular form in *e*, whether they end in a consonant or in a vowel. Thus, *babbe*, oblique form of *babā*, a father. This method of forming the masculine oblique case singular, and the formation of the accusative-dative with *kī* are both typical of Ḍōgrā. The oblique plural of masculine nouns in *ā* ends in *eā*. Thus, *ghōreāḍā*, of horses, but *gharāḍā*, of houses.

Feminines ending in vowels and some ending in consonants form the oblique case singular by adding *ā*, while others ending in consonants form it by adding *ī*. The following table shows the various changes which a noun undergoes in declension:—

SINGULAR.		PLURAL.	
Nominative	Oblique	Nominative	Oblique
<b>Masculine—</b>			
<i>ghōrā</i> , a horse	<i>ghōre</i>	<i>ghōre</i>	<i>ghōreā</i> .
<i>Ghar</i> , a house	<i>ghare</i>	<i>ghar</i>	<i>gharā</i>
<i>Bichchū</i> , a scorpion	<i>bichchue</i>	<i>bichchū</i>	<i>bichchūā</i>
<b>Feminine—</b>			
<i>Bittī</i> , a daughter	<i>bittīā</i>	<i>bittīā</i>	<i>bittīā</i> .
<i>Jundā</i> , a woman	<i>jundāā</i>	<i>jundāā</i>	<i>jundāā</i>
<i>Baīhā</i> , a sister	<i>baīhāī</i>	<i>baīhāī</i>	<i>baīhāī</i> .

The case of the agent is formed as follows —

Singular	Plural
<i>ghorē</i>	<i>ghorēā</i>
<i>gharē</i>	<i>gharēā</i>
<i>bichchhū</i>	<i>bichchhūā</i>
<i>bittē</i>	<i>bittēā</i>
<i>junaśē</i>	<i>junaśā</i>
<i>bashnē</i>	<i>bashnēā</i>

It will be observed that the agent plural is always the same as the oblique form plural

The suffix of the accusative dative is *ka* or *jo*<sup>1</sup> That of the locative is *bich* In other respects the declension of nouns follows Pañjabī

Adjectives follow the rules of Pañjabī, except that an adjective agreeing with a noun in the agent case is itself put in that case Thus, *launhē pūttē*, by the younger son

The first two personal pronouns are thus declined —

	I	We	Thou	You
Nominative	<i>maī</i>	<i>asaī</i>	<i>tī</i>	<i>tusaī</i>
Agent	<i>maī</i>	<i>asaī</i>	<i>taī tī dī</i>	<i>tusaī</i>
Acc Dative	<i>manjo</i>	<i>asajō</i>	<i>tijo</i>	<i>tusajō</i>
Locative	<i>manjo-bich</i>	<i>asaī bich</i>	<i>tijo bich</i>	<i>tusaī bich</i>
Genitive	<i>mera</i>	<i>maī a asaī dā</i>	<i>tera</i>	<i>tumhara tamhara tusaī dā</i>

The forms *mhaī a* and *tamhara* are taken from Pabūī

The following are the principal parts of the other pronouns —

	That is etc	This	Who	That he etc	Who ?	What ?
Singular—						
Nominative	<i>oh</i>	<i>oh</i>	<i>jo, jeh</i>	<i>seh saih</i>	<i>hūn</i>	<i>hūā, hūā</i>
Agent	<i>usī</i>	<i>usī</i>	<i>jusī</i>	<i>tusī</i>	<i>hūnī / usī</i>	
Oblique	<i>us</i>	<i>us</i>	<i>jus</i>	<i>tus</i>	<i>hūs, hūh</i>	<i>hes (dnt hājō)</i>
Plural—						
Nominative	<i>oh</i>	<i>oh</i>	<i>jo jeh</i>	<i>seh saih</i>	<i>hūn</i>	
Oblique	<i>usā</i>	<i>usā</i>	<i>jusā</i>	<i>tusā</i>	<i>hūnā</i>	

<sup>1</sup> The suffix *jo* is really the locative of a genitive postposition, *ī*. In *hūn jo* has become obsolete but it still survives in a slightly different form in Sindhi. It is derived from the Sanskrit *ka* *ghaṭa* through the Pāli *kaṇṇa* the *ka* being dropped according to a well known phonetic rule. The fact that *jo* is a locative is well shown by its employment with certain postpositions. Such postpositions are originally nouns in the locative. Thus *us jo* before is really the locative of *us* *ina* front and means literally 'in the front'. It hence governs the genitive and as in Indo-Aryan languages such genitives and adjectives they agree in the Kangra dialect with *us* and *us* in gender and case. Hence *tijo samhī*, before three is literally in thy front and *tijo* is the locative masculine of an obsolete genitive *\*tija* thy. Similarly *hūā* in is a contraction of an old locative *hūāh* in the middle and *tijo bich* in thee is literally in thy middle or 'in the middle of thee'. In an exactly similar way the Hindi *ko* is by origin the locative of *ka*.



The nasalization of the agents singular is often omitted. The agents plural are the same as the oblique forms. The oblique forms plural often insert an *h*. Thus *unhā* etc. 'Anyone' is *for obl* *lusi*; 'Anything' is *icīl*; 'Self' is *appi* oblique form the same genitive *apna*.

*Adekha*, of this kind so, *ladela jadela ladekha*

The verb substantive is conjugated as follows —

Present, I am etc

	Singular	Plural
1	<i>l las</i>	<i>hā lū las</i>
2	<i>le la</i>	<i>lā lā las</i>
3	<i>he las</i>	<i>lā las he lan</i>

The past tense is sing masc *tīa* or *thū*, fem *thi* plur masc *the*, fem, *tīā*

In the Active Verb the Infinitive and Participles follow Pakjabi. Thus the present participle is *mai da* or *mai na* striking. The Present Subjunctive follows the analogy of the verb substantive. Thus *maie* or *mai ai*, thou mayest strike, *mai ā*, I or we may strike. The first person plural may be *maie* as in Pakjabi. The only other tense which presents irregularities is the future which is conjugated as follows in the masculine. The feminine forms can easily be supplied on the analogy of Pakjabi—

Future, I shall strike, etc

	Singular	Plural
1	<i>n arga margh? n araga n aragi a</i>	<i>marge n arghe</i>
2	<i>n arga argi a</i>	<i>marge n arghe</i>
3	<i>margā mārghe</i>	<i>m rge margi e</i>

We now and then meet stray Pakjabi forms of the future such as *hon*, he will be *bol* he will be

The past participle sometimes drops the *r* as in Hindostani. Thus *lagga* for *laggia* begun *mila* for *milta* got

There is a Respectful Imperative ending in *a*. Thus *sallā* be good enough to keep me

The Frequentative compound frequently appears with the force of an ordinary present definite. Thus *mai a laida lā* I am striking

The Inceptive compound verb is formed with the direct and not the oblique form of the infinitive. Thus *laia la gga* he began to do

Note that contrary to the Pakjabi and Hindostani construction the verb *bol* to speak is treated as a transitive verb in the past tenses. Thus *lau lē putrē bolia*, the young or son said

## AUTHORITIES—

LYALL SIR JAMES BROADWOOD—*Report of the Land Revenue Settlement of the Kangra District Punjab*  
 . 1865-72 Lahore 1874 (App 4, Glossary, App 5 Proverbial sayings)

Appendix I of the last edition of the *Kangra Gazetteer* consists of *Notes on the Dialect of the Kangra Valley with a Glossary of Words peculiar to the Kangra District* by the late Mr D O'Brien (the author of the well known Multani Glossary). A new edition, revised and enlarged has been prepared by the Rev T Grahams Bailey, and is printed in that gentleman's *Languages of the Northern Himalayas* (London 1908)

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As specimens of the Kangrā dialect, I give, first, a version of the Parable of the Prodigal Son, second, a short folktale, and, third, a few local proverbs

[ No 4 ]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PĀNĪBĪ

KANGRA DIALECT

(DISTRICT KANGRA)

SPECIMEN I.

ਜੁਗੀ ਗੰਤੁੜਮੇ ਮੇ ਪੁਤਾ ਬੇ । ਤਿਥੇ ਧਿਥੇ  
 ਲੋੜਯੋ ਪੁਤਰੇ ਧਧੇ ਯਥੇ ਧੇਲਿਯੋ ਤੇ ਤੇ  
 ਧਪੁਤੀ ਤੇ ਮਿਥੇ ਯਥੇ  
 ਲਟੇ ਫਟੇ ਧਿਥੇ ਜਗ ਤਿਥੇ ਤੇ ਜੋਤ ਮਿਥੇ  
 ਤੇ ਧਧੇ ਤਿਥੇ ਯਥੇ ਧਪਯੇ ਲਟੇ ਫਟੇ ਧਪਤੀ ਮਿਥੇ  
 ਗਤੇ ਮਿਥੇ ਧਪਤੀ ਧਪਤੀ ਤੇ ਯਥੇ ਪੁਤਾ ਜਗ ਮਿਥੇ  
 ਮਿਥੇ ਯਥੇ ਮਿਥੇ ਮਿਥੇ ਮਿਥੇ ਮਿਥੇ ਮਿਥੇ ਮਿਥੇ  
 ਤਿਥੇ ਲੁਧਪਯੇ ਧਿਥੇ ਮਿਥੇ ਯਥੇ ਯਥੇ ਧਪਯੇ ਲਟੇ  
 ਫਟੇ ਤੇ ਮਿਥੇ । ਤੇ ਜੋਤ ਜਗ ਮਿਥੇ ਤੁਗਤੀ ਮਿਥੇ  
 ਤੇ ਤਿਥੇ ਗੁਲਧਿ ਧਿਥੇ ਧਧੇ ਯਥੇ ਤੇ ਜੋਤ

ਖ ਖਲ ਤੇ ਗਿਯ । ਤੇ ਸੋ ਤਿਸ ਗੁਲਬੇਸ  
 ਗਤੁਯ ਪਿਯ ਫੇਸੀ ਯਮਗਿਣੇ ਧਲ ਤੇਤਲ ਲਗ  
 ਤਿਸੀ ਤਿਸਕਿ ਯਪਲੇ ਲੱਤੋ ਪਿਯ ਸੂਝ ਸਾਝ  
 ਤੇਤਿਯ । ਸੋ ਖਖ ਖੁਝ ਸਿਖਝ ਖੜੇ ਤਿਖੜੀ-  
 ਸੂਝ ਖਮੇ ਬੇ ਯਪਲੇ ਪਟ ਤੇਤਲ ਸਤਮਥ ।  
 ਤੇ ਖੋਯ ਯਮਗੀ ਤਿਸਕੀ ਸਿਝ ਅਤੀ ਸਿਖਥ ।  
 ਤੇ ਤਿਸਕੀ ਯਮ ਯੋਯ ਤੇ ਪੋਲਿਯ ਤੇ ਸੋ  
 ਧਧ ਧਲ ਸਿਤਲੇ ਤੀ ਗਤੁਯ ਖੀ ਖਲ ਤੇ ਤੀ ਤੇਤੀ  
 ਘੁਲੀ ਤੇਤਮੀ ਤੇ ਤੇ ਸੋ ਤੇ ਤੁਥ ਗਯ ਖੜੇ ਤੇ ।  
 ਸੋ ਤੇਤੀ ਖੀ ਯਪਲੇ ਧਧ ਧਲ  
 ਤੇਯ ਤੇ ਤਿਸਕੀ ਗਲੇਯ ਤੇ ਤੇ ਧਪੁਤੀ  
 ਸੋ ਸੂਝ ਤੇ ਤੇਲੇ ਤੇ ਤਿਸਕੀ ਸੋਝਲੇ ਧਪ  
 ਖੀਤ ਤੇ । ਤੇਤ ਸੋ ਤੇਤਲ ਧੁਤਾ ਗੁਲਬੇਯ ਤੇ  
 ਅਤੀ ਤੇ । ਸਿਝ ਯਪਲੇ ਗਤੁਯ ਪਿਯ ਫੇਸੀ

૫૪૫૦ મન ડી જાડી ૧૫ । ૩ મેં ૩ ઉડી  
 જાડી જપલ્લે ૫૫ ધલ મિજ ૩૦ મેં ૩ મુડી  
 ૫ ૩ ડિગમં ૫૫ ડિગમી મિધી જાડી મર્ધ  
 જાડી ૩૦ ષિલ મેં ૬ જાડી ડિગમં મલં  
 લગી જાડી ૬૬ લટ । પુડો ડિગમન  
 ધિલિજ ૩ ૫૫ડી મેં મુડી ૩ ઉલટ જાડી  
 ૩૫૦ મનલ્લે ૫૫ જાડી ૩ ૩૦ ઢિગી ૩૫૦  
 પુડો મુલ્લે ૩૦ ૧ડી ૩ । ૩ ડી ૫૫  
 જપલ્લે ૬૫ જાડી ધિલિજ ૩ મર્ધ ૩ ૫૦ જપલ્લે  
 જાડી જાડી જાડી લિજ । જાડી જાડી ૩૦  
 મુડી ૩૦ ૫૦ ધિમ ૩૦ ૫૦ । ૩૦ ૫૦ જાડી ૩૦  
 જાડી । ૩૦ ૩ ૨૩ મર્ધ પુડો મર્ધિજ ૫  
 ઢિગી ડિમ ૩૦ ૩ । મુલ્લે ' મિજ ૫ ઢિગી  
 મિલ ૩ । ૩ મેં ૩ મેં જાડી લગી ॥

ਤਿਸਮ ਧਫ਼ ਪੁਤਾ ਲਤਫ਼ੇ ਧਿਸ ਥ ।

ਤੋ ਕੰ ਸੋਤ ਯਯੰਮ ਤੋਛੇ ਅਭੇ ਰੋਫ਼ੇ ਪੁਕ ਤੰ

ਤਿਸੀ ਧਯੋ ਮਥੇ ਰਸਮੀ ਯਯੰਕੁ ਸੁਯੀ । ਤੋ ਤਿਸੀ

ਯਯਯੇ ਰੋਯਥੇ ਧਿਸ ਯੋਯ ਸੀ ਯਯੰਮੀਯਯੀ ਸਮੀ ਮਯੀ

ਯਯੂ ਧਲ ਪੁਯਿਯੰ ਤੋ ਯਤ ਮਿਯੰ ਤੋ । ਤਿਸੀ ਤਿਸ

ਮਥੇ ਧਿਲਿਯੰ ਤੋ ਤੁਯੰਥੇ ਤੋਛੇ ਯਯੰਯੰ ਤੋ ਤੋ

ਤੁਯੰਥੇ ਧਯੰ ਧਯੀ ਯਯੰਮੀ ਰਸੀ ਮੀਤੀ ਤੋ । ਯੋਯ

ਸਲ ਮਯੀ ਤੋ ਤਿਸ ਮੀ ਤਲ ਸੁਯੰ ਸਿਲ ਤੋ ।

ਯਯਯੋ ਤਿਸੀ ਮਲਯੀ ਮੀਤੀ ਤੋ ਯਯੰਯੋ ਯਯੰਯੀ

ਸਤਿਯੰ । ਯੋਯ ਸਲ ਮਯੀ ਤਿਸਮ ਧਧ ਧਯੋ

ਯਯੋ ਮਥੇ ਸਯੰਯੰ ਲਯੰ । ਤਿਸੀ ਧਧ ਮੀ

ਯੋਯੋ ਸਿਯੰ ਤੋ ਸੀ ਯੋਯਿਯੰ ਧਯੰਯੰ ਤੋ

ਤੁਯੰਯੀ ਯੋਯਲ ਮਯੰਯੰ ਤੋ ਤੋ ਮਯੀ ਤੁਯੰਯੋ

ਯੋਯੰਯੋ ਤੋ ਧਯੋਯੋ ਯਯੀ ਯੋਯੰਯੰ । ਤੋ ਤੁਯੰਯੋ

ਜਮੀ ਮਿੱਤੀ ਫੇਰ ਫ਼ੈਲੂ ਭੀ ਰਹੀ  
 ਮਿੱਤਰ ਤੇ ਮੈਂ ਯਧਾਉ ਮਿੱਤਰਾਂ ਜੇਕਰ ਮੈਂ  
 ਜਾਮ। ਯਧਾ ਤੁਝਾਂ ਦੋ ਪੁਤਰ ਤੇ ਅੰਤਰਿਮੰ  
 ਸਥੇ ਤੁਝਾਂ ਲੱਛਣ ਛੱਡੇ ਗਿਯੇ ਤੇ  
 ਤਿੱਤ ਸੋਤ ਯਥੇ ਤਿੱਤ ਤੁਸੀਂ ਤਿਸਾਜੀ  
 ਧੜੀ ਫ਼ੈਲ ਰਹੀ ਧੜੇ ਤੇ। ਧੜੇ ਤਿਸਾਜੀ  
 ਧੜੇ ਤੇ ਤੇ ਪੁਤਰ ਤੇ ਸਮੇਂ ਸੇਰ ਜਾਣੇ।  
 ਤੇ ਮਿੱਥੇ ਸੇਰ ਤੇ ਸੋਤ ਸੋਤ ਤੇ ਤੇ।  
 ਯਧਾ ਮੈਂ ਜਾਣੀ ਜਾਣੇ ਖੁਸ਼ੀ ਤੇਰੇ ਹੀ  
 ਥੇ। ਮਿੱਤਰਾਂ ਜਾਣੀ ਤੇ ਦੋ ਤੇਰੇ ਭੈਰਾਵੀ  
 ਗਿਯੇ ਥੇ ਫਿਰੀ ਆਖ ਤੇਰੇ ਤੇ। ਗੁਜਰੀ  
 ਗਿਯੇ ਥੇ ਫਿਰੀ ਗਿਲੇ ਤੇ॥

[ No 4 ]

## INDO-ARYAN FAMILY.

CENTRAL GROUP.

## PAKJĀBĪ

KANGRA DIALECT

(DISTRICT, KANGRA)

## SPECIMEN I.

## TRANSLITERATION AND TRANSLATION.

kusī mahnuēde do puttār thē līmā bēcha lauhlī  
*A certain man of two sons were Them from among by the younger*  
 puttēr babbē kūt b h i jē hē bapū jē jē kichh ghāredē  
*son the father to it was said that O father son w/ a/cer/ house of*  
 latic phattē bich i mēra hū hū seh mūjō dō Tī  
*goods from among my share may be that to me give Then*  
 babbē tūā kī rpnā latic phatt i bindi ditta Mātē  
*by the father them to I is own property having divided was given Many*  
 dū nāhū bītē jē chhōtā puttār sīb kichh kītth i kūr lē  
*days not passed that the younger son everytlng together made having*  
 dūr dēse kī chāl i grā phūr tītthū lūchpānē bich dū kītde  
*a far country to went away then there debauchery in days in spending*  
 kītde rpnā latic phattā ud i ditta Jī seh sabb kichh  
*in spending I is own property was squandered When he everything*  
 bhūgtā chul kī tī tīs mull hē bich bār kāl pē hēr seh lāul i  
*spent had then that country in a great famine fell and he in want*  
 hōi grī Hor seh tīs mull hēde mahnuī bēcha i s i dīmū bāl  
*became And he thāt country of men from among one man near*  
 rōhnā lagg i jū tējō apnē jūh bēch sūī chān i bhūj i  
*to dwell began by whom him as for I is own field in sown to seed it was sent*  
 Sch kāl l h i ur i t i kūt jūn i kī sū khīde thē apn i pēt  
*He chaff i w/ h h/ s by which the sown eating were his own belly*  
 bhānā chīhd i Hor kōi dīmū tīs i kichh nāhī dīnd i thā  
*to fill wishing o/s And any man him to anytlng not giving was*  
 Tū tīs i jād a hor bōh i jē 'mēc babbē bāl  
*Then him to memory came and it was said that my father near*  
 kītne hī mājūā i khānē b h i rōt ghull rēhd i hē  
*how many servants to eating than even bread left over and above remaining*  
 hōr mī bhul k h i rār i j r n i hā Māt utth i hār apnē babbē  
*and I hungry dying doing am I arisen having my own father*



I d i ʔi ʔh i hor tis k i ʔall i h i j i h e b i p u j i m a i s u r g e t e  
 n e a i w i l l g o a i t l u i t o I w i l l a i t h a t O f a t h e r s u b j o i c e l a v e n f r o m  
 u l t a h i t i ʔ i s m h u j i p k a i h e H u n m a i t u n h r i p u t t a r  
 a g a i n s t a n d t h e t o l e f e r e s a d e n e i s J o i c e I y o u s o u  
 ʔ u h u m e j a n h i h i M i n j u ʔ p n e m a j u r i b i c h i i k s i  
 t e l e c a l l e d f i l n o t a H e ʔ o i s o i e n s e r v a n t s f i o i s i n o n g o n e  
 l a r i u s a m p h i l a r i i l l h I i s c h u t t h i l a r i ʔ p n e b i b b e  
 l i c e c o n s i d e r e d l a r i u ʔ l e j F l o n l e a n i e n l a r i u ʔ l e o i e n f a t t e r  
 I d ʔ i h i s h d u i h i t h i j i t i l e l a b i ʔ t i s k i d i k k i n k a r i  
 e a r r e s t a n d l e d u l t e n e e n w a s t h a t b i l i a f e l l e r l u i t o s e e n l a r i u ʔ  
 d r a i ʔ a i h r l h u t t d e i l a r i t i l e ʔ i l i h a r i  
 e e r p a s s i o n w e a i a h e a n d i n i u ʔ g i v e n l a r i u ʔ o i l a r i e e l b e e r a t t a c k e d l a r i u ʔ  
 j h i l i P u t t a t i s l a n e b o l i h i b i p u j i m a i  
 l i s e s w e e t a l e i B i t t e s o l i t o i t w a s s a i d O f a t h e r s u b j o i c e  
 s u r g e t e u l t i l a n t u n h u e s m h u e j i p k a i h u h o r p h u r i  
 l a v e n f i e r a g a i n s t a n d e f i n f i o i t s a n d o n e i s a n d a n i m o r e  
 t u n h r i j u t t u ʔ u h u m e j m a h i h i T i l h i b i b b i ʔ  
 u e n s o i t o l e c e l l e t i e t h i i o I e i T l e i e e n b i t t e f a t t e r  
 ʔ p n e u r u l i k i h i h i j a l l h u i t e l h r l a p r i k a d d h i k a r i  
 l e o i e n s a l a i t a t o i t w a a n d t h a t a l l t h a n g o o l c l o t t e s l o i g h t o t l a r i u ʔ  
 i s k i l i l a n i l h u t t h i s u t t h i h r j a n i b i c h j u t t e  
 t h i s o n e t o p u t o n a n d t h i s o f o n l a n d a n i u ʔ e n l f e e i n s t o r e  
 p i h i l h u l m e m u n d k a r i k c h j e e h m e r i  
 p t o n a n d l e u e a t a n l r e j o i e n a l e t u s i n l e B e c a u s e t h a t t h i s i y  
 j u t t a r m a r i u t h i j h u r j i d i h i h i s a n c h i s u t h i  
 s o n l a r i u ʔ d e d g o n e w a s e q u u l u i u ʔ l e o i e i s l a r i u ʔ b e e n l o s t g o n e w a s  
 j h u i m i l h F i c h m a n j k u n i h a n e  
 a g a i n g o t i s T l e n t l e i i n o e n ʔ t o d o b e a n

T i s d i h a i p u t t u l i n e b i c h t h i H o r j i s c h a d d i  
 H i o f t h e e l d e r s o i t h e f i e l d i n w a s A n d w h e n l e c o m i n g  
 h o i ʔ h a n e u e e j u n j i t i t i n b r j e k a n ʔ n i c h e d i  
 l a r i u ʔ b e c o m e t h e l o i e m a i a n i e d t h e n b y l i n i n o i e a n d d a n c i n g o f  
 e j s u m H e i t i n ʔ p n e n u n k r i b i c h i i k s i a d m e k i  
 n o i e w a s e a i d A n d l i l u i l e o i e n s e r v a n t s f i o n a m o n g o n e m a n t o  
 e a d d i k u i ʔ p p u l d j u c h e l h u j i e h k a h e T i n i  
 c a l l e d l a r i u ʔ l u s e l f n e i i t w a s a i d t h a t t h i s w a t i s B i l i m  
 t i s k a n e b o l i j e t u n h u i l h u u i h e h e r t u n h u r i l a b i ʔ  
 l u m t o i t w a s s a i d t h a t ʔ o i s b o t t e r c o m e i s a n d b i ʔ o i s f a t t e r  
 b r i u n d i ʔ a s o l i t h e i s e l l o k a u j e t i s k i b h a l i c h u n g a  
 a v e r y e x c e l l e n t f e a s t w a d e i s t h e r e a s o n m a i n g t h a t h i m t o s a f e a n d w e l l



[ No 5 ]

## INDO-ARYAN FAMILY.

CENTRAL GROUP.

PAÑJABI

KANGRA DIALECT

(DISTRICT, KANGRA)

## SPECIMEN II.

ੳਯ ਸੀ ਧੁਯੀਏ ਪੰਥਤ ਰੁਪਧੇ ੳਯ ਸੀ  
 ਯਯਫ਼ ਧਲ ਬੈਯੀ ਰਖੇ ਬੇ । ਯਯਫ਼ ਤਿਸਤੋ ਯਯੀ ਯਯੀ  
 ਧੁਯੀ ਬੈਯਫ਼ ਬੈਯਫ਼ ਸੈਯ ਲੰਯੀ ਬੀ । ਯੰ ੳਯ ਸਿਯ  
 ਧੁਯੀਏ ਯਯਫ਼ ਤੋ ਯਧਯੀ ਬੈਯੀ ਗੰਗੀ ਤੰ ਯਯਫ਼  
 ਲੇਖ ਯਯੀ ਪੰਥਤ ਰੁਪਧੇ ਧਯੀ ਯਯਯ ਯਯੋ ।  
 ਫਿਯੀ ਭੀ ਧੁਯੀ ਤਿਸ ਤੋ ਪਯਿ ਪਯਿ ਸੈਯ  
 ਯਯੀ ਯਯੀ ਲੰਯੀ ਰਤੀ । ਯੰ ਫਿਯੀ ਲੇਖ  
 ਤੋਯਯ ਤੰ ਪੰਥਤ ਰੁਪਧੇ ਧਯੀ ਭੀ  
 ਧੁਯੀਯਯੋ ਧੁਯੀ ਗਤ । ੳਯ ਗਲਯ ਗਲਯ  
 ਲੇਯ ਤਤੋ ਯਯੀਤੋ ਯੰ  
 ਪੰਥਤ ਪੰਥਤੋ ਲਯ ਗਤ ਪੰਥਤ ਯਯੀ ਲਯ ਪਯਿ ।  
 ਯਯ ਯਯਫ਼ ਧਯਿ ਪੋਯ ਤੰ ਧੁਯੀ ਯਯਿ ਯਯਿ॥

[No 5]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

## PANJABI

KANGRA DIALECT

(DISTRICT, KANGRA)

## SPECIMEN II.

## TRANSLITERATION AND TRANSLATION

Ik sɪ	buddhiṣ	pɪʃh	ɪpɪʋɪɐ	ɪk sɪ	hɪɪɪɐ	bal	thamɪ
<i>By one</i>	<i>old woman</i>	<i>fifty</i>	<i>rupees</i>	<i>a</i>	<i>money lender</i>	<i>near</i>	<i>deposit</i>
rakhe the	Kɪnṣ	tɪs tɪ	hɪddɪ hɪddɪ	buddhi	thorɪ	thorɪ	
<i>placed were</i>	<i>And</i>	<i>him from</i>	<i>now and then</i>	<i>the old woman</i>	<i>a little</i>	<i>a little</i>	
sauda	lḥdɪ thɪ	ʃɔ	ɪk dɪn	buddhiṣ	lɪɪɪɐ tɪ		
<i>provisions</i>	<i>taking was</i>	<i>When</i>	<i>one day</i>	<i>by the old woman</i>	<i>the money lender</i>	<i>from</i>	
ɪpɪɪ	thamɪ	manɪ	tɔ	karɪʃ	lekhe	harɪ	
<i>her own</i>	<i>deposit</i>	<i>was asked</i>	<i>then</i>	<i>by the money lender</i>	<i>calculation</i>	<i>having made</i>	
pañj	rupayɪ	bɪkɪ	dɪna	laddhe	Phɪɪ	bhɪ	buddhi
<i>five</i>	<i>rupees</i>	<i>balance</i>	<i>to be given</i>	<i>were drawn out</i>	<i>Again</i>	<i>also</i>	<i>the old woman</i>
tɪs tɪ	pao pɪɔ	sɪuda	hɪddɪ laddɪ	lḥdɪ rahɪ	ʃɔ	phɪɪ	
<i>him from</i>	<i>quarter quarter</i>	<i>provisions</i>	<i>now and then</i>	<i>taking was</i>	<i>When</i>	<i>again</i>	
lekhe	horɪ	tɔ	pañj	rupayɪ	bɪkɪ	bhɪ	buddhiḍ
<i>calculation</i>	<i>became</i>	<i>then</i>	<i>the five</i>	<i>rupees</i>	<i>balance</i>	<i>also</i>	<i>the old woman of</i>
mukɪ grɐ	Is	gallidɪ	gallan	lokḥ	eh	lɪɪɪ	ʃɪ,—
<i>exhausted went</i>	<i>This</i>	<i>matter of</i>	<i>saying</i>	<i>by people</i>	<i>it is</i>	<i>was made</i>	<i>that —</i>
'pañj	p pɪhḥ	lɪɪ	gac				
<i>'the five</i>	<i>the fifty</i>	<i>were taken</i>	<i>away</i>				
'pɪʃhɪ	hɪ	lɪɪ	pao				
<i>the five</i>	<i>took</i>	<i>the quarter</i>					
'damm	karɪʃ	bas	peɪ,				
<i>deceit</i>	<i>of the money lender</i>	<i>power</i>	<i>she fell</i>				
tɪ	buddhi	ɪɔ	pao				
<i>then</i>	<i>old woman</i>	<i>came</i>	<i>go</i>				

## FREE TRANSLATION OF THE FOREGOING.

An old woman once deposited fifty rupees with a money-lender, and only very seldom took a few provisions from him against the deposit. One day, when she asked him for her deposit back again, he made up the accounts and told her that there were only five rupees to her credit. She went on taking now and again a quarter of a seer of provisions, and when she again asked him to settle up, he made up the account and told her that now there was nothing left to her credit. When the people heard of this the following saying became current,—

The five took away the fifty, and the quarter of a seer took the five. She fell into the clutches of the money-lender by his deceit. Old woman, come and go.<sup>1</sup>

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<sup>1</sup> The last sentence is not clear to me. The writer of the specimen explains it as signifying that the people told the old lady to stop transactions with the money lender for good.

[ No 6 ]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PANJABI.

KANGRA DIALECT

(DISTRICT, KANGRA)

## SPECIMEN III.

ਬਤੀ ਖਸਮੇਂ ਜੋਤੀ ।

ਜਿਨ ਬੋਤਿਯ ਖਸਮੇਂ ਨ ਕੰਟ ।

ਜੋਤ ਬਤੀ ਖਸਮੇਂ ਜੀ ਖਟੇ॥੧॥

ਪਰ ਤਥੇ ਪਯਤਾ ਸੁਭੇਤੋਂ ਬਤੀ ।

ਜਮੀ ਨ ਤੇਰ ਪਤਿਪਯੋਮ ਤੋਤੀ॥੩॥

ਯਾ ਕੰਮੇ ਮੇਲੈ ਪਾਏ ।

ਯਾ ਕੰਮੇ ਫੈਤੋਂ ਸਾਏ ।

ਯਾ ਕੰਮੇ ਫੈਤਿਓਂ ਧੀਟੇ ।

ਯਾ ਕੰਮੇ ਫੈਤਿਓਂ ਧੀਟੇ॥੨॥

ਸਰਸ ਮੇਰੇ । ਧਰਮ ਨੀ ਮੇਰੇ॥੪॥

[ No 6 ]

## • INDO-ARYAN FAMILY

CENTRAL GROUP.

## PANJABI

KANGRA DIALECT

(DISTRICT, KANGRA)

## SPECIMEN III.

## TRANSLITERATION AND TRANSLATION

- 1 Khētā khasme sētā  
 1 Cultivation owner will  
 Jisā l hētā khasm na jū  
 What field the owner not may go  
 Sch khētā khasme l l hū  
 That field the owner eats
- 2 Pāi hatthē bāj sunēhē khētā  
 2 By another's hand trading by a message cultivation  
 Kaddi na hon batihēdē tētā  
 Decr not will be thirty two of thirty three
- 3 Ghūr jāde dholē bājō  
 3 House goes by drum being played  
 Ghūr jāde bahtē sājō  
 House goes by many guests  
 Ghūr jāde bahtē dhū  
 House goes by many daughters  
 Ghūr jāde bahū bō  
 House goes by borrowed from another seed
- 4 Grās dūnā Bās nālī denī  
 4 Mouthful is to be given Lodging not is to be given

## FREE TRANSLATION OF THE FOREGOING PROVERBS

- 1 Agriculture depends on the owner  
 If the owner does not go personally to his field and cultivate it, the field will eat him up<sup>1</sup>
- 2 Trading at second hand and cultivation by message will never turn thirty two into thirty three

<sup>1</sup> Compare Mr Macdonald's *Selected Agricultural Proverbs of the Punjab* Nos 624, 69<sup>2</sup> Compare Mr Macdonald's No 698 I have copied a translation

3 A man goes home (i.e. does not prosper) by beating drums (i.e. amusing himself)

A man goes home by entertaining many guests

A man goes home by begetting many daughters

A man goes home by sowing his field with borrowed seed<sup>1</sup>

4 You may give food to a stranger but don't let him settle on your land

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<sup>1</sup> Mr Macdonald's Nos 801-802 are the nearest to this but are not the same  
<sup>2</sup> I have not been able to trace this in Mr Macdonald's book.



## BHATĒĀLĪ

The main dialect of the State of Chamba is known as Chāmēālī, and is a form of Western Pihari. In the west of the state towards Jammu we find a dialect called Bhatēālī spoken by an estimated number of 14,000 people. It is a kind of Dogra, but like Kangra is a mixed form of speech.

The Rev T. Grahame Bailey gives an account of this dialect in his *Languages of the Northern Himalayas* (London, 1908), and the following sketch of its main peculiarities is based upon this, with a few additions collected from the annexed specimen, a version of the Parable of the Prodigal Son. This is given in facsimile, in the local Takri character, the transliteration being arranged line for line with the original, with the very careless spelling usual in writing in this character made uniform, so as to agree with that of the grammatical sketch.

In the transcription the short *e* is represented by *e* and not by *ē* as in the preceding specimens, as it performs an entirely different function, corresponding to the short *i* of Panjabi. Thus the Bhatēālī *mai ēā* corresponds to the Panjabi *māi ā*. Mr. Bailey marks as long several *e*'s which in the preceding pages are marked as short. This has been followed in the case of Bhatēālī.

**Declension.**—With the above exception of the change of *e* to *ē*, which is, in this case, little more than a question of spelling, the formation of the oblique form of masculine nouns is much the same as in Kangra. The case of the agent is also very similar. Thus —

SINGULAR			PLURAL		
Nom. native	Oblique	Agent	Nominative	Oblique	Agent
<i>Masculine</i>					
ghora, horse	ghore	ghorē, ghoraṭ	ghore	ghorēā	ghorēā
ghar, house	ghare	gharē, gharaṭ	ghar	gharā	gharā
hath, elephant	hathē hāthē	hathē, hāthāṭ	haths	hāthā	hāthā
<i>Feminine</i>					
lari, girl	laria	laria	lariā	lariā	lariā
bhaiṇ, sister	bhaiṇu or bhaiṇā	bhaiṇu or bhaiṇa	bhaiṇū, bhaiṇā	bhaiṇū, bhaiṇā	bhaiṇū, bhaiṇā
gaṭ, cow	gaṭ	gaṭ	gaṭā	gaṭā	gaṭā

It will be noted that the agent plural is always the same as the oblique plural. *Bhaiṇ* is sometimes pronounced *bhaiṇ*.

The case postpositions are —

Dat.-Acc, *lea, li, or lane*

Abi, *lachha or lichha, lichchā or lichchā*

Gen, *da*

Loc, *lichch, or lichch, in.*

In the specimen, we come across a few forms which depart from those given above. Thus, we sometimes find forms corresponding to *ghoiā*, instead of *ghoreā*. While the oblique form singular of nouns corresponding to *ghai* usually ends in *e*, it sometimes ends in *a*, so that from *mullh*, a country, we have both *mullhe* and *mullha*. Feminine nouns in *e* sometimes drop the final *ā* of the oblique singular, as in *suti-ti-vechch* instead of *suti-ta-vechch*, in memory.

The Pronouns present a few departures from the Dogia and Kangiā Standards. The Personal Pronouns are as follows —

I	We	Thou	You
Nom <i>maĩ</i>	<i>asā asā</i>	<i>tu</i>	<i>tusā tusā</i>
Agent <i>maĩ</i>	<i>asā</i>	<i>taĩ, tuddh</i>	<i>tusā</i>
Dat Acc <i>mullha mullh, melh</i>	<i>asā leā, kī</i>	<i>tuleā, tuls</i>	<i>tusā leu, kī</i>
Abl <i>maĩ laah/a mere laah/a</i>	<i>asā laahha</i>	<i>taĩ, tere laahha</i>	<i>tusā laahhā</i>
Gen <i>meru</i>	<i>sārā</i>	<i>terā</i>	<i>tusārā, tuiārā, tuārā</i>
Loc <i>mere bich/ch</i>	<i>asā-bichch</i>	<i>tuddh bichch</i>	<i>tusā bichal</i>

In the ablative, as usual, we may have *lichha* instead of *laahha*. For the third person and demonstrative pronouns, we have—

He that			This	
	Sing	Plur	Sing	Plur
Nom	<i>se, he, o</i>	<i>se, he, o</i>	<i>sh</i>	<i>sh</i>
Agent	<i>unne</i>	<i>un/ā</i>	<i>unne</i>	<i>un/ā</i>
Obl	<i>us</i>	<i>unhā</i>	<i>us</i>	<i>unhā</i>

In the genitive, we have *udda* as well as *us da*.

Who, *je*, Ag sing *jine*, Obl sing *jis'*

Who? *lun*, Ag sing *luni*, Obl sing *lus*, Gen sing *kuda*

What? *lya*, *le*, Gen *laida*

Other pronouns are *lor*, some one, any one, *lichchh*, something, anything

Conjugation.—The verb substantive closely follows Kangiā. Thus —

Present, I am, etc

	Sing	Plur
1	<i>īā</i>	<i>īā</i>
2	<i>haĩ</i>	<i>īā</i>
3	<i>has</i>	<i>han, /in</i>

The Past is *tī a* fem *tī e* Pl *tī e* fem *tī ā* Once in the specimen we have the Pahari *tī o* instead of *tī a*

The Active verb follows Kangra Thus —

Present Subjunctive (*mai na* to strike)

*ī ai ā ē e ā* or *ie ā an*

Future masc sing *mai glā* plu *mai glī e* This tense does not change for person The feminine is formed in the usual way

Pres Part *ī ai da*

Past Part *mai ea* In the specimen we have *mī a* as well as *ī ai ea*

Mr Grahame Bailey gives the present tense as formed in the usual way — by suffixing the verb substantive to the present participle thus *ī ai da lā* I strike But in the specimen there is another present tense in *na* resembling the infinitive in form Thus *lai na* I do (service) It will be remembered that the Dogra present participle may end in *na*

When *ī* immediately precedes *n* the two often become *ī* Thus *mai na* I die becomes *mai na* and *lai na* to do becomes *lai na*

The following are examples of irregular verbs —

Inf	Pre Pa t	Pa t Part	Future	1 P s Subj
<i>pa na</i> to fall	<i>pon da</i>	<i>pe a</i>	<i>pag hā</i> or <i>paug lā</i>	<i>pa a</i>
<i>ha na</i> to become	<i>hā nda</i>	<i>ho dā</i>	<i>hug hā</i>	<i>hā a</i>
<i>a na</i> to come	<i>a ndā</i>	<i>aya</i>	<i>aug hā</i>	<i>a a</i>
<i>ja na</i> to go	<i>ja nda</i>	<i>ge a ga</i>	<i>jang lā</i>	<i>ja</i>
<i>ra ha na</i> to remain	<i>ra hā da</i>	<i>re hā</i>	<i>ra hūg hā</i>	<i>re hā</i>
<i>ba hā na</i> to sit	<i>ba hā ndā</i>	<i>bā thā a</i>	<i>bā hūg hā</i>	<i>bā u lā</i>
<i>khā na</i> to eat	<i>khā da</i>	<i>khā d hā</i>		
<i>p na</i> to drink	<i>p nda</i>	<i>p lā</i>		
<i>dē na</i> to give	<i>d nda</i>	<i>d tī a</i>	<i>d ŋ hā</i>	
<i>lā na</i> to take		<i>le ā</i>		
<i>galā na</i> to speak		<i>galayā</i> or <i>galayā</i>		
<i>lā na</i> or <i>lā na</i> to do		<i>kītā</i>		

Note the short *a* in *a ja janda janglā* and *galayā*

#### SENTENCES

- 1 What is your name?

*Tērā ī ā hē lā i?*

- 2 How old is this horse?

*Is glō edē lā tē ī ī bā lā i?*

- 3 How far is it from here to Krishnan?

*Ittī ē lā cī lā (or ittī ī) Kē sī mā lā tē dē ī lā i?*

- 4 How many sons are there in your father's house?  
*Tuare babbēde ghar katne jagat han?*
- 5 I have walked a long way to dry  
*Maĩ aĩ baĩ ē dui a lachha (oi lachha) handĩ aya*
- 6 The son of my uncle is married to his sister  
*Meĩe chachēda jagat usdĩ bhānu lane biāha haĩ*
- 7 In the house is the saddle of the white horse  
*Ghaĩe kachchhe ghōĩēdĩ lathĩ haĩ*
- 8 Put the saddle upon his brick  
*Usdĩa pitthĩ par lathĩ bannĩē dea*
- 9 I have beaten his son much  
*Maĩ usda jagat mata māĩēa*
- 10 He is grazing cattle on the top of the hill  
*Se dhāĩēde īeha uppuĩ gauĩ bālĩā chugandā-haĩ*
- 11 He is sitting on a horse under that tree  
*Se us īul lē heth ghore uppuĩ baĩthēa haĩ*
- 12 His brother is taller than his sister  
*Uddā bhāĩ apnĩā bhēnĩ (oi bhēnā) kachhā baddā haĩ*
- 13 The price of that is two and a half rupees  
*Usda mul dhaĩ ī upayyē haĩ*
- 14 My father lives in that small house  
*Meĩa babb (oi bapu) us halke ghāĩē ī ashmdā haĩ*
- 15 Give these rupees to him  
*Usēa eh ī upayyē dēĩ dea*
- 16 Take those rupees from him  
*Se rūpayyē us kachhā lēĩ lēa*
- 17 Beat him well and bind him with a rope  
*Usēa jugtē laĩ ī māĩō jōĩā kannē bannhō*
- 18 Draw water from the well  
*Khuhe lachhā parĩ laddhō*
- 19 Walk before me  
*Maĩ agge chālō*
- 20 Whose son comes behind you?  
*Kudā puttāĩ tuare pichchhe āunda haĩ?*
- 21 From whom have you bought that?  
*Se tuddhĩ kus kachhā mullē lēa haĩ?*
- 22 From a shopkeeper of the village  
*Gvāĩēde hatābale kachhā*

[ No 7 ]

**INDO-ARYAN FAMILY.**

**CENTRAL GROUP.**

PAŇJABÍ

BHATĚALI DIALECT

(STATE CHAMBER)

[illegible]

[ No 7 ]

## INDO-ARYAN FAMILY.

CENTRAL GROUP.

PAÑJABI

BHATKALI DIALECT

(STATE CHAMBA)

## TRANSLITERATION AND TRANSLATION.

Thi admi de do jatrl the Unhā vichchī mikhc babbe  
*One man of two sons were Then from us by the younger the father*

kane grivā hē hapu ghambhūdi hēsi jē mekī mildr  
*to it was said O father the property of slave which to me being got*

hū mekī dē Unnū shambhū bāndh dattī Thorēi vōjā  
*us to me give By him the property was divided out A few days*

uprānt mikhc jatakē sabh l ichchh l iithā karī dur mulkhā  
*afterwards by the younger son everything together having made a far country*

5 hī gēi Utē jū hūnū jē upnū ghūhārū thū sē  
*to it was gone There gone having what is own property was it*

luohpānē vichchh gūnā Jī sabh mul i ācī us mull hē  
*debauchery in was lost Then all was completed that country*

vichchh bhūā hīl pīā vīc o hūnū l hū gēi Tī  
*in a great famine fell and I poor became Then*

us mullhē l i shūh nē kachh jū i chā Unnū  
*of that country a merchant near having gone I remained By him*

rpnē l hēfī vichchh sūi chugūnē kī bhējā vīc usdī  
*his own fields in some feeding for I was sent and I am of*

0 mūjū thū jē jē chūj sūi khāndē thē ē mōi bī khī'  
*deue was that what things the squire eating were that I also may eat,*

Apan us kī kōi dindī nā tho Tī apmān  
*But him to anyone giving not was Then I am*

sūti vichchh n kārū grivā jē mōi l ābhēdē l i tōjī  
*now I in come having it was said that my father of I am*



maṇavaḥ kī lotiyāḥ kun, ipan māñ bhukhē mana Mai ite  
servants to loaves are but I by hunger die I here

l achha utlu l an apne babhi kachh jangha ite us ki  
from arisen having my own father to will go and him to

granghr    he    bap    mī    sungda    ite    tūa    gunrh    litti    lup  
will say    O father    by me    heaven of    and of thee    sin    was done    now

माँ is jogi nahi je tera puttai bhāṅṅā      अपने मायावाँ विहचरा  
*I (of) it is yogi not that thy son I may become      Thy own servants from in*

5    ik majura sahi    me hi    bi    bana    Tĩ    uflu l au    ʔmɛ l ɪbbɛ  
          one servant like    me    also    male    Ten    answer I am    his own father

kachl̥    chal̥ɛ̌    ɣ̥    u    du    t̥h̥    ɣ̥    uɛd̥    b̥ab̥b̥ɛ̌    k̥ɪ    d̥ɪ    l̥u  
to    I    went    Still    I    far    was    that    I    am    of    far    er    to    seen

hau	dau	ni	dou	lu	us	h	gale	lan	liya	l	me	
having	pain	came	in	having	time	of	used	to	he	was	applied	use

suni     āth             Puttho     ussi     gihya     he     bapu     māñ     saggāda  
 ings     were     given     By     the     son     him     to     it     was     said     O     father     by     me     heaven     of

and the paper letter was done again (of) this worldly not that day

10 puttar bharā Bibbi ṣṇā nōl i l i ai u j 'achohhu rakhhu  
son I may become By the father his own servants to it was said that, 'good good

האמר לרדוף להושיע, וְהוּא יוֹשִׁיעַ אֶת נַפְשׁוֹ  
 I saying brought out being and I me to apply, and I me of

hatthe gutthi ra pirā jufi nī dhum ho ye na  
on I and a ring and on feet shoes, and feasting apply that we





khari kari khusi kari, kiba je eh mera puttar moyada  
*eaten having rejoicing may male, because that his my son dead*

tha hun jinda hoëa guachi gea thi hun phui milëa Pã  
*was now living became lost gone was now again was found Then*

o khusi lana lage  
*they rejoicing to do began*

Ate usda baddi puttar khetac vichoh  
*And him of the great son the field in*

tha Jã ghare kachh aya gane ate nacholinedi uway suni  
*was Then the house near he came singing and dancing of noise was heard*

Pã ali nokre li sadi laru puchhëa je ch k hri? Unni  
*Then one servant to called having it was asked that this what is? By him*

us ki galaya je tera bharu aya ate tui babbe dharm  
*him to it was said that thy brother came and thy father a feast*

lai is waste je us li i yibari mila Unni  
*was applied this for that him to safe sound he was got By him*

mil haru lai na chihëa je andai jã Pã us k babbe bahari  
*become angry having not it was wished that with in I was go For him of by the father outside*

ai lai us li pataya Unni babbe ki jub ib ditra je  
*come having him to it was consoled By him the father to answer was given that*

dil h mañ itnã bariñ jachhi tu tēhal lai n ate  
*see I so many years from thy service do and*

lad tui gal j boma marñ hoi gal nahu kitta  
*even thy word with out by me any thing not was done*

ai an tusi al bahari chhachu sari bi na ditra  
*but thy you one goat of had even not was given*

[illegible]

je maĩ apne mitāĩ kām, l husi hāĩ Tĩ tui ch puttār aya  
*that I my own friends with happiness may make When thy this son came*

juni tair mil lachipar, rāchchh guya tui dham hā  
*by whom thy proper of debauchery in was lost by you a feast was applied*

Unni us ki galya hā puttār, tu sidi meri lāchh rāchhā hāĩ  
*By him I to it was said O son thou always of me near remainest,*

te jē kēchchh meia hā se tair hā āpni l husi lāni  
*and whatever mine is that mine is But rejoicing to do*

3 ato l husi hona l hāni gal hā, l hāĩ jē tair ch bhā  
*and rejoicing to become proper thing is, because that thy this brother*

moyadā thā, se jindā hō, guachh gei thā, hun mil  
*dead was he living became, lost gone was now was got'*

# LIST OF STANDARD WORDS

English	Magh (Amritsar)	Powadh of Ambala	Malwa (Ferozepore)
1 One	IlL	IlL	Il
2 Two	Do	Do	Do
3 Three	Tinn trau	Tinn	T nn
4 Four	Char	Char	Char
5 Five	Pañj	Pañj	Pañj
6 Six	Chha	Chhi	Chhi
7 Seven	Satt	Satt	Satt
8 Eight	Atth	Atth	Atth
9 Nine	Nau	Nañ	Nañ
10 Ten	Das	Das	Das
11 Twenty	Vih	B h	Vih bñh
12 Fifty	Pañ ah	Pañjah	Pañjah
13 Hundred	Sau	Sau	Sau
14 I	Mañ	Mañ	MqY
15 Of me	Mera	Mera	Mera
16 Mine	Mera	Mera	Mera
17 We	As	As	As
18 Of us	Sadda	Sada	Asada anda
19 Our	Sadda	Sada	Asada anda
20 Thou	Tu	T	Tu
21 Of thee	Tera	Tera	Tera
22 Thine	Tera	Tera	Tera
23 You	Tus	Tusi	Tusi
24 Of you	Tuhadda	Tobada	Thusado
25 Your	Tuhadda	Tobada	Thusado

# AND SENTENCES IN PAÑJĀBĪ

Dogr	Kangra	English
IL	Ilk i	1 One
Dō	Dō	2 Two
Trai	Trai	3 Three
Chai	Chōar	4 Four
Pañj	Pañj	5 Five
Ohhē	Ohhī ohhe	6 Six
Sat	Satt	7 Seven
Ath	Atth	8 Eight
Nan	Nan	9 Nine
Das	Das	10 Ten
Bih	Bih	11 Twenty
Pañjah	Pañjah	12 Fifty
Sau	Sau	13 Hundred
Xū	Maī	14 I
Mēra	Mera	15 Of me
Mēra	Mera	16 Mine
As	Assā	17 We
Sapa	Uhara	18 Of us
Sara	Mhar	19 Our
Tū	Tu	20 Thou
Tora	Tōra	21 Of thee
Tōra	Tora	22 Thine
Tus	Tussā	23 You
Tusarā	Tamhara tumha , tussada	24 Of you
Tusapa	Tamhara tumharā tussad	25 Your

English.	Mājh (Amritsar).	Pōndhī of Ambala.	Mājwāl (Ferozepore).
26. He . . . . .	Uh . . . . .	Ōh . . . . .	Ōh . . . . .
27. Of him . . . . .	Uhdā . . . . .	Ōhdā . . . . .	Ōhdā . . . . .
28. His . . . . .	Uhdā . . . . .	Ōhdā . . . . .	Ōhdā . . . . .
29. They . . . . .	Uh . . . . .	Ōh . . . . .	Ōh . . . . .
30. Of them . . . . .	Unhāḍā, unhā . . . . .	Unhāḍā . . . . .	Ōhnāḍā . . . . .
31. Their . . . . .	Unhāḍā, unhā . . . . .	Unhāḍā . . . . .	Ōhnāḍā . . . . .
32. Hand . . . . .	Haṭṭh . . . . .	Haṭṭh . . . . .	Haṭṭh . . . . .
33. Foot . . . . .	Pair . . . . .	Pair . . . . .	Pair . . . . .
34. Nose . . . . .	Nakk . . . . .	Nakk . . . . .	Nakk . . . . .
35. Eye . . . . .	Akkh . . . . .	Akkh . . . . .	Akkh . . . . .
36. Mouth . . . . .	Mūh . . . . .	Mūh . . . . .	Mūh . . . . .
37. Tooth . . . . .	Dand . . . . .	Dand . . . . .	Dand . . . . .
38. Ear . . . . .	Kann . . . . .	Kann . . . . .	Kann . . . . .
39. Hair . . . . .	Wāl, kēs . . . . .	Wāl, kēs . . . . .	Bāl, wāl . . . . .
40. Head . . . . .	Sir . . . . .	Sir . . . . .	Sir . . . . .
41. Tongue . . . . .	Jibh . . . . .	Jibh . . . . .	Jibb' . . . . .
42. Belly . . . . .	Dhiḍḍh, ḍhiḍḍ, pēṭ . . . . .	Dhiḍ . . . . .	Dhiḍ . . . . .
43. Back . . . . .	Piṭṭh . . . . .	Piṭṭh . . . . .	Piṭṭh, kanḍ, ḍhāt . . . . .
44. Iron . . . . .	Lohā . . . . .	Lohā . . . . .	Lohā . . . . .
45. Gold . . . . .	Sionnā, sōnnā . . . . .	Sonā . . . . .	Sonā, sōnā . . . . .
46. Silver . . . . .	Chāḍī . . . . .	Chāḍī . . . . .	Chāḍī . . . . .
47. Father . . . . .	Pia, piā, bāppā, bāpā . . . . .	Piā . . . . .	Piā, bāpā . . . . .
48. Mother . . . . .	Mā, māi, babbē . . . . .	Mā . . . . .	Mā . . . . .
49. Brother . . . . .	Bharā, vtr, bhāi . . . . .	Bhāi, bhāi, bhārā . . . . .	Bharā . . . . .
50. Sister . . . . .	Bhaiṭ . . . . .	Bhaiṭ . . . . .	Bhaiṭ . . . . .
51. Y . . . . .	Mannkkh, mānas, sāmī . . . . .	Mannkkh, mānas, sāmī . . . . .	Mannkkh, sāmī . . . . .
52. . . . .	Tīwī, tīwī . . . . .	Tīwī . . . . .	Tīwī, tīwī . . . . .

Dogr	Kangra	Engl sh
O oh	Oh seh saih	26 He
Uda	Uda udda tuda tadda	27 Of him
Uda	Uda udda tuda tadda	28 His
O oh	Oh seh saih	29 They
Ūda	Unāda unhāda t nāda tinhada	30 Of them
Ūda	Unāda unhāda tinada tinhada	31 Then
Hath	Hatth	32 Hand
Pair	Pair	33 Foot
Nak	Nakk	34 Nose
Akh	Hakkhi hakhi hakhar	35 Dye
Mūh	Mūh	36 Month
Dand	Dad	37 Tooth
Kann	Kann	38 Ear
Bal	B l sraul ( <i>hair of the head</i> )	39 Hair
Sir	Sr mund	40 Head
Jibh	Jibh	41 Tongue
Dh d	Pot dhid	42 Belly
Pitthi	Pitth	43 Back
Loha	Loha	44 Iron
Sona	Sunna	45 Gold
Chādi	Chadi rappa	46 Silver
Bab babhi	Babb	47 Father
Ma	Ammā ma	48 Mother
Bhara	Bbau	49 Brother
Bhain	Baihu bha n bōbo	50 Sister
Admi	Mahp manukkh manra admi	51 Man
Janani	Junas tr mat jananna	52 Woman



English.	Mājh (Amritsar).	Pōwādī of Ambala.	Malwā (Ferozpur).
53. Wife . . . .	Wohṭī, raun . . . .	Bauṭī . . . .	Raun, wanṭī . . . .
54. Child . . . .	Bachchā . . . .	Patt (mass.), dhi (fem.)	Chhohr, mnaḡā . . . .
55. Son . . . .	Putt, puttār . . . .	Pntṭ, puttār, mnaḡā . . . .	Putt, bōṭā . . . .
56. Daughter . . . .	Dhi, kākki. kuṭī . . . .	Dhi, kuṭī . . . .	Dhi . . . .
57. Slave . . . .	Gollā . . . .	Gulām . . . .	Gulām, golā . . . .
58. Cultivator . . . .	Jimṭdār . . . .	Jimindār . . . .	Kiraṇ . . . .
59. Shepherd . . . .	Ājālī . . . .	Goḡariā . . . .	Āyālī . . . .
60. God . . . .	Rabb, Wāh-gurū . . . .	Rabb, Wōh-gurū, Rām, Allā, Khudā.	Rabb . . . .
61. Devil . . . .	Bhūt, parēt . . . .	Bhūt . . . .	Šaton . . . .
62. Sun . . . .	Sūraj . . . .	Sūraj . . . .	Saraj . . . .
63. Moon . . . .	Chand . . . .	Chand . . . .	Chand . . . .
64. Star . . . .	Tārā . . . .	Tārā . . . .	Tārā . . . .
65. Fire . . . .	Agg, basantar . . . .	Agg . . . .	Agg . . . .
66. Water . . . .	Pāṭī, jal . . . .	Pāṭī, jal . . . .	Pāṭī . . . .
67. House . . . .	Ghar, kullā . . . .	Ghar . . . .	Ghar . . . .
68. Horse . . . .	Ghōṛā, ṭaṭṭā . . . .	Ghōṛā . . . .	Ghōṛā . . . .
69. Cow . . . .	Gā, gaū . . . .	Gaū . . . .	Gā . . . .
70. Dog . . . .	Kuttā . . . .	Kuttā . . . .	Kuttā . . . .
71. Cat . . . .	Billī . . . .	Billī . . . .	Billī . . . .
72. Cock . . . .	Kukkar . . . .	Kukkar . . . .	Kukkar . . . .
73. Duck . . . .	Battak . . . .	Battag . . . .	Bottakh . . . .
74. Ass . . . .	Khottā, gadhā . . . .	Khottā . . . .	Gadhā, khotā . . . .
75. Camel . . . .	Ūṭh . . . .	Ūṭh . . . .	Ūṭh, Ōṭh . . . .
76. Bird . . . .	Pakhāṭī . . . .	Paohchhi . . . .	Pañchhi . . . .
77. Go . . . .	Jāh . . . .	Jā . . . .	Jā . . . .
78. Eat . . . .	Khāh . . . .	Khā . . . .	Khā . . . .
79. Sit . . . .	Bauh, baith . . . .	Baih . . . .	Baih, bēṭh . . . .

D gr	Kangra	Engl h
Lar	Lar junas trimat jananna	53 W fe
Jatak	Jatak n la-chuka	54 Child
Puttar	Jatak puttar	55 Son
Dh	Dh lur	56 Daughter
Gulam	Gulam lamma	57 Slave
Sam	Pahu	58 Cult vator
Charwal	Gualu	59 Shepherd
Parmesar	Parmesar Thakar	60 God
P saoh	Shatan	61 Devil
Suraj	Su aj	62 Sun
Chann	Chand rma	63 Moon
Tara	Tara	64 Star
Ag	Agg	65 Fre
Pan	Pan	66 Water
Ghar	Ghar	67 House
Ghora	Gl ora	68 Horse
Gao	Go	69 Cow
Kutta	Kutta	70 Dog
B li	B li	71 Cat
Kukkar	Kukkar	72 Cook
Battak	Batk	73 Duck
Kho a	Khota gadia	74 Ass
Ut	Ut	75 Camel
Pali ora	Pancl h	76 B d
Ja	Ja	77 Go
Kha	Kha	78 Ea
Bauh	Bah	79 St

English.	Mājh (Amritsar).	Pōwādhi of Ambala.	Mālwaī (Ferozapore).
80. Come . . . .	Ā . . . . .	Ā . . . . .	Ā . . . . .
81. Bent . . . .	Mār . . . . .	Mār, kutt̃ . . . .	Mār . . . . .
82. Stand . . . .	Khalō, n̄h . . . .	Uṭṭh. . . . .	Kharā-hō, kharō
83. Die . . . . .	Mār . . . . .	Mār . . . . .	Mār . . . . .
84. Give . . . . .	Dēh . . . . .	Dē . . . . .	Dē . . . . .
85. Run . . . . .	Nass, bhajj, daṇṇ . . . .	Bhagg, nas, dōṇ . . . .	Bhajj . . . . .
86. Up . . . . .	Uṭṭo, uppar . . . .	Uṭṭō . . . . .	Uṭṭō . . . . .
87. Near . . . . .	Nērā, kol . . . . .	Kol, nērō . . . . .	Nērō . . . . .
88. Down . . . .	Hethā . . . . .	Hethā . . . . .	Heth . . . . .
89. Far . . . . .	Dār, durāddā . . . .	Dār . . . . .	Dār . . . . .
90. Before . . . .	Aggō, sāmnō, agērō . . . .	Aggō . . . . .	Aggō . . . . .
91. Behind . . . .	Pichchhō . . . . .	Pichchhō . . . . .	Pichchhō . . . . .
92. Who . . . . .	Kauṇ, kēbrā . . . .	Kēbrā . . . . .	Kēbrā, kaun . . . .
93. What . . . . .	Ki . . . . .	Ki . . . . .	Ki . . . . .
94. Why . . . . .	Kiū . . . . .	Kāhnū . . . . .	Kiyū, kiō . . . . .
95. And . . . . .	Hōr, atō, tō, ar . . . .	Hōr . . . . .	Hōr, aur, tō . . . .
96. But . . . . .	Mur, par . . . . .	Par . . . . .	Par, nālō . . . . .
97. If . . . . .	Jē, jad, jādō . . . .	Jē . . . . .	Jē, jēkar . . . . .
98. Yes . . . . .	Hā, āhō, halā . . . .	Hā, ah . . . . .	Hā, āhō . . . . .
99. No . . . . .	Nahī, nā . . . . .	Nāh . . . . .	Nāī, nā . . . . .
100. Alas . . . . .	Hūē-hūē, oh-hō . . . .	Ōhō, masō . . . .	Hūhē, masō . . . .
101. A father . . . .	Piō . . . . .	Piā . . . . .	Pōō . . . . .
102. Of a father . . . .	Piōdā . . . . .	Piōdā . . . . .	Pōōdā . . . . .
103. To a father . . . .	Piōnū . . . . .	Piōnū . . . . .	Pōōnū . . . . .
104. From a father . . . .	Piō-thō . . . . .	Piō-thō, piō-kolō . . . .	Pōō-thō . . . . .
105. Two fathers . . . .	Dō piō . . . . .	Dō piā . . . . .	Dō pōō . . . . .
106. Fathers . . . . .	Piō . . . . .	Piā . . . . .	Pōō . . . . .

D g	K a g a	Eng l
A	A	80 Come
Mar	Mar	81 Beat
Γ'larō	Kharō ja	82 Stand
Mar	Mar	83 Do
Doh	Dō	84 Give
Daur	Daur nat h li tt dō	85 Run
Uppar	Uppar	86 Up
Neŋa	Neŋō	87 Near
Kbalh	Bunh ohukl hōth	88 Down
Dur	Dur	9 Far
Agge	Agge sambue	90 Before
P chehbō	Pachah p chehl a	91 Behind
Kaun kun	Kun	92 Who
K h leh	Kya l a	3 What
K	I ajō	94 Why
Hōr	Kane	95 And
Par	Par	96 But
Jchar	Jo	97 If
Ha	H	98 Yes
Na	nal	99 No
Masōs	Huō	100 Alas
Bab babla	Babb	101 A father
Babba du	Babbeda	102 Of a father
Babb g	B bbejō babbe li	103 To a father
Bal ba kaci ha	Babbe to	04 From a father
Dj lab	Dj labb	105 Two fathers
Bal babba	Balb	106 Father's

English.	Mājh (Amritsar).	Pōwādhī of Ambala.	Nalwāl (Ferozepore).
107. Of fathers . . .	Piḥḍā . . . . .	Piwāḍā . . . . .	Pōwāḍā . . . . .
108. To fathers . . .	Piḥḍū . . . . .	Piwāḍū . . . . .	Pōwāḍū . . . . .
109. From fathers . . .	Piḥ-thḥ . . . . .	Piwā-thḥ, piwā-kolḥ . . . . .	Pōwā-tḥ . . . . .
110. A daughter . . .	Kāḥki . . . . .	Dhī . . . . .	Dhī . . . . .
111. Of a daughter . . .	Kāḥkiḍā . . . . .	Dhīḍā . . . . .	Dhīḍā . . . . .
112. To a daughter . . .	Kāḥkiḍū . . . . .	Dhīḍū . . . . .	Dhīḍū . . . . .
113. From a daughter . . .	Kāḥki-thḥ . . . . .	Dhī-thḥ, -kolḥ . . . . .	Dhī-tḥ . . . . .
114. Two daughters . . .	Do kāḥkiḥ . . . . .	Do dhīḥ . . . . .	Do dhīḥ . . . . .
115. Daughters . . .	Kāḥkiḥ . . . . .	Dhīḥ . . . . .	Dhīḥ . . . . .
116. Of daughters . . .	Kāḥkiḥḍā . . . . .	Dhīḥḍā . . . . .	Dhīḥḍā . . . . .
117. To daughters . . .	Kāḥkiḥḍū . . . . .	Dhīḥḍū . . . . .	Dhīḥḍū . . . . .
118. From daughters . . .	Kāḥkiḥ-thḥ . . . . .	Dhīḥ-thḥ, -kolḥ . . . . .	Dhīḥ-tḥ . . . . .
119. A good man . . .	Ikk bhālḥ mānas . . . . .	Ikk bhālḥ manukkh . . . . .	Ik chaḥgā manukkh . . . . .
120. Of a good man . . .	Ikk bhālḥ mānasḍā . . . . .	Ikk bhālḥ manukkhḍā . . . . .	Ik chaḥgā manukkhḍā . . . . .
121. To a good man . . .	Ikk bhālḥ mānasū . . . . .	Ikk bhālḥ manukkhū . . . . .	Ik chaḥgā manukkhū . . . . .
122. From a good man . . .	Ikk bhālḥ mānas-thḥ . . . . .	Ikk bhālḥ manukkh-thḥ, -kolḥ . . . . .	Ik chaḥgā manukkh-tḥ . . . . .
123. Two good men . . .	Do bhālḥ mānas . . . . .	Do bhālḥ manukkh . . . . .	Do chaḥgā manukkh . . . . .
124. Good men . . .	Bhālḥ mānas . . . . .	Bhālḥ manukkh . . . . .	Chaḥgā manukkh . . . . .
125. Of good men . . .	Bhālḥ mānasḍā . . . . .	Bhālḥ manukkhḍā . . . . .	Chaḥgā manukkhḍā . . . . .
126. To good men . . .	Bhālḥ mānasū . . . . .	Bhālḥ manukkhū . . . . .	Chaḥgā manukkhū . . . . .
127. From good men . . .	Bhālḥ mānas-thḥ . . . . .	Bhālḥ manukkh-thḥ, -kolḥ . . . . .	Chaḥgā manukkh-tḥ . . . . .
128. A good woman . . .	Ikk bhālī tīvī . . . . .	Ikk bhālī tīvī . . . . .	Ik chaḥgī timī . . . . .
129. A bad boy . . .	Ikk kupatīḥ mupḍā . . . . .	Ikk burā mupḍā . . . . .	Bhāirā mupḍā . . . . .
130. Good women . . .	Bhālīḥ tīvīḥ . . . . .	Bhālī tīvīḥ . . . . .	Chaḥgīḥ timīḥ . . . . .
131. A bad girl . . .	Ikk bhāirī kupī . . . . .	Ikk burī kupī . . . . .	Bhāirī kupī . . . . .
132. Good . . .	Bhālḥ, chaḥgā . . . . .	Chaḥgā, apchhā, bhālḥ . . . . .	Chaḥgā . . . . .
133. Better . . .	Horā-thḥ 'chaḥgā' (better than 'other'). . . . .	Bhāt chaḥgā . . . . .	Bāhā chaḥgā . . . . .

Dogr	Kangra	Engl sh
Babbāĩda	Babbāda	107 Of fathers
Babbāĩgi	Babbājo babbā lı	108 To fathers
Babbāĩ kachha	Babbā te	109 From fathers
Dhı	Dhı	110 A daughter
Dhıda	Dhıda	111 Of a daughter
Dhıgi	Dhıjo dhıa kı	112 To a daughter
Dhı kachha	Dhıa tı	113 From a daughter
Dı dhıā	Dı dhıā	114 Two daughters
Dhıā	Dhıā	115 Daughters
Dhıēda	Dhıāda	116 Of daughters
Dhıegi	Dhıājo dıa kı	117 To daughters
Dhıe kachha	Dhıā te	118 From daughters
Ik khara admi	Ik khara manas	119 A good man
Ik khare admiāda	Ik khare mā aseda	120 Of a good man
Ik khare admi kachh	Ik khare manasjo ( lı )	121 To a good man
Ik khare admi kachha	Ik khare manas te	122 From a good man
Dı khare admi	Dı khare manas	123 Two good men
Khare admi	Khare ( or kharā ) manasā	124 Good men
Khare admiāda	Khare ( or kharā ) manasāda	125 Of good men
Khare admiā kachh	Khare ( or kharā ) manasājo ( kı )	126 To good men
Khare admiā kachha	Khare ( or kharā ) manasā te	127 From good men
Ik khari janani	Ik khari bhalı manas	128 A good woman
Ik kachcha lauhra	Ik burı munda	129 A bad boy
Khari janani	Khari trımatı ( or manası )	130 Good women
Ik kachchı kırı	Ik burı kırı	131 A bad girl
Khara	Khara bhalı achha	132 Good
Mata khara	Bauhtı khara	133 Better

English.	Mājb. (Amritsar).	Pēsādhī of Ambala.	Nālāwā (Ferozepore).
134. Best . . .	Sabbūñ-thō chnāgā ( <i>better than all</i> ).	Dāhā chnāgā . . .	Bāhā-l chnāgā . . .
135. High . . .	Uchchā . . .	Uchchā . . .	Uchchā . . .
136. Higher . . .	Hornā-thō uchchā . . .	Bōhā uchchā . . .	Bāhā uchchā . . .
137. Highest . . .	Sabbūñ-thō uchchā . . .	Sabb-thō uchchā . . .	Bāhā-l uchchā . . .
138. A horse . . .	Ghōṛā . . .	Ghōṛā . . .	Ghōṛā . . .
139. A mare . . .	Ghōṛī . . .	Ghōṛī . . .	Ghōṛī . . .
140. Horses . . .	Ghōṛō . . .	Ghōṛō . . .	Ghōṛō . . .
141. Mares . . .	Ghōṛīā . . .	Ghōṛīā . . .	Ghōṛīā . . .
142. A bull . . .	Sāhn . . .	Sāhā . . .	Dhattā, sāhan . . .
143. A cow . . .	Gā . . .	Gā . . .	Gā . . .
144. Bulls . . .	Sāhn . . .	Sāhō . . .	Dhattō . . .
145. Cows . . .	Gā . . .	Gā . . .	Gā . . .
146. A dog . . .	Kuttā . . .	Kuttā . . .	Kuttā . . .
147. A bitch . . .	Kuttī . . .	Kuttī . . .	Kuttī . . .
148. Dogs . . .	Kuttō . . .	Kuttō . . .	Kuttō . . .
149. Bitches . . .	Kuttīā . . .	Kuttīā . . .	Kuttīā . . .
150. A he goat . . .	Bakrā . . .	Barhā . . .	Bakkrā . . .
151. A female goat . . .	Bakrī . . .	Barī . . .	Bakkrī . . .
152. Goats . . .	Bakrō . . .	Barō . . .	Bakkarīā . . .
153. A male deer . . .	Haran . . .	Hara . . .	Hara . . .
154. A female deer . . .	Harnī . . .	Harī . . .	Harnī . . .
155. Deer . . .	Haran . . .	Haran . . .	Harn . . .
156. I am . . .	Maī hē . . .	Maī hē . . .	Maī hē . . .
157. Thou art . . .	Tū haī . . .	Tū haī . . .	Tū haī, hai . . .
158. He is . . .	Uh haī, i . . .	Oh haī . . .	Ch haī . . .
159. We are . . .	Asī hē, haī . . .	Asī hē . . .	Asī hē . . .
160. You are . . .	Tasī hō . . .	Tasī . . .	Tasī hō . . .

Dōgr.	Kangra.	English
Mate gai khare	Bauht-hi khara	134 Best
Uel ci a	Uchoha	135 High
Mata uchoha	Bauht uchoha	136 Higher
Mate gai uchohō	Bauht h uchoha	137 Highest
Ghōra	Ghōra	138 A horse
Ghōri	Ghōri	139 A mare
Ghōre	Ghōre	140 Horses
Ghōr ā	Ghōr ā	141 Mares
Sahn	Sahn	142 A bull
Gaō	G	143 A cow
Sahn	Sahn	144 Bulls
Gavē	Gai	145 Cows
Kutta	Kutta	146 A dog
Kutti	Kutti	147 A bitch
Kuttō	Kutte	148 Dogs
Kutt ā	Kuttā	149 Bitches
Bakra	Bakra bakra	150 A he goat
Bakri	Bakri .	151 A female goat
Bakra	Bakra	152 Goats
Harn	Harn	153 A male deer
Harni	Harni	154 A female deer
Harn	Harn	155 Deer
Amī l ā	Maī h ā	156 I am
Tu h ā ē	Tu hō hai	157 Thou art
Oh i nī, nī ē	Sek hē hai	158 He is
As l aī nī ē	Assā l ā, l aī l ā	159 We are
Tu hō ē	Tussā l ā, haī hā	160 You are



English.	Mañh (Amritsar).	Pāwādh of Ambala.	Mālwāi (Ferozepore).
161. They are . . .	Uh haĩ, han . . .	Oh haĩ . . .	Oh han . . .
162. I was . . .	Maĩ sã . . .	Maĩ sã . . .	Maĩ sã, si . . .
163. Thou wast . . .	Tũ saĩ . . .	Tũ saĩ . . .	Tũ saĩ, si . . .
164. He was . . .	Uh si . . .	Oh si . . .	Oh si . . .
165. We were . . .	Asi sã . . .	Asi sã . . .	Asi sã, si . . .
166. You were . . .	Tusi san . . .	Tusi sã . . .	Tusi sã, si . . .
167. They were . . .	Uh sã . . .	Oh san . . .	Oh san, si . . .
168. Be . . .	Ho . . .	Ho . . .	Ho . . .
169. To be . . .	Hopã . . .	Hopã . . .	Hõũ . . .
170. Being . . .	Hõõdã . . .	Hõõdã . . .	Hundã . . .
171. Having been . . .	Ho-kẽ . . .	Ho-kẽ . . .	Hoã hoã . . .
172. I may be . . .	Maĩ hũũ . . .	Maĩ howũ . . .	Maĩ hõmũ . . .
173. I shall be . . .	Maĩ hõũgũ . . .	Maĩ howũgũ . . .	Maĩ hõmũgũ . . .
174. I should be . . .	.....	.....	.....
175. Beat . . .	Mãr . . .	Mãr . . .	Mãr . . .
176. To beat . . .	Mãrnã . . .	Mãrpã . . .	Mãrnã . . .
177. Beating . . .	Mãrdã . . .	Mãrdã . . .	Mãrdã . . .
178. Having beaten . . .	Mãr-kẽ . . .	Mãr-kẽ . . .	Mãr-kẽ . . .
179. I beat . . .	Maĩ mãrdã-hũ, mãrnã-hũ . . .	Maĩ mãrdã-hũ (or mãrnã-hũ, and so throughout).	Maĩ mãrdã-hũ . . .
180. Thou beatest . . .	Tũ mãrdã-haĩ, mãrnã-haĩ . . .	Tũ mãrdã-haĩ . . .	Tũ mãrdã-haĩ . . .
181. He beats . . .	Uh mãrdã-haĩ, mãrnã-haĩ . . .	Oh mãrdã-haĩ . . .	Oh mãrdã-haĩ . . .
182. We beat . . .	Asi mãrdẽ-haĩ, mãrnẽ-haĩ . . .	Asi mãrdẽ-hũ . . .	Asi mãrdẽ-hũ . . .
183. You beat . . .	Tusi mãrdẽ-ho, mãrnẽ-ho . . .	Tusi mãrdẽ-o . . .	Tusi mãrdẽ-ho . . .
184. They beat . . .	Uh mãrdẽ-han, mãrnẽ-han . . .	Oh mãrdẽ-han . . .	Oh mãrdẽ-han . . .
185. I beat (Past Tense) . . .	Maĩnaĩ mãriã . . .	Maĩ mãriã . . .	Maĩ mãriã . . .
186. Thou beatest (Past Tense) . . .	Taĩnaĩ mãriã . . .	Taĩ mãriã . . .	Tũ mãriã . . .
187. He beat (Past Tense) . . .	Uknaĩ mãriã . . .	Ohũ mãriã . . .	Us mãriã . . .

Dogra.	Kangra	English
Oh haĩ aĩ e	Seh hā haĩ hin han	161 They are
Aũ sa thu aĩ	Maĩ tha thu	162 I was
Tu sa tha	Tu tha thu	163 Thou wast
Oh sa tha	Seh tha thu	164 He was
As se the	Assa the	165 We were
Tus se the	Tussa the	166 You were
Oh se the	Seh the	167 They were
Ho	Ho	168 Be
Hōna	Hōna	169 To be
Hunda	Hōnd	170 Being
Hō hē hō e	Hō le	171 Having been
Aũ hoā	Maĩ hoā	172 I may be
Aĩ hon	Maĩ hūga hogha bhola	173 I shall be
Aũ hunda		174 I should be
Mar	Mar	175 Beat
Ma na	Ma rna	176 To beat
Marda maina	Marda	177 Beating
Mario	Mari lo	178 Having beaten
Au marna marda	Maĩ marda hā	179 I beat
Tu marna marda	Tu marda ho	180 Thou beatest
Oh marna marda	Seh marda ho	181 He beats
As marna marda	Assa marda lā	182 We beat
Tus marna marda	Tussa marda hā	183 You beat
Oh marna marda	Seh ma de ha	184 They beat
Me mar a	Maĩ marna	185 I beat (Past Tense)
Tudh marna	Taĩ (o tudh) marna	186 Thou beatest (Past Tense)
Us marna	Tini mar a	187 He beat (Past Tense)

English.	Mājh (Amritsar).	Pōwādhī of Ambala.	Māl-wāl (Ferozepore).
188. We beat ( <i>Past Tense</i> ).	Asīnāī mārīs . . .	Asī mārīs . . .	Asī mārīs . . .
189. You beat ( <i>Past Tense</i> )	Tusīnāī mārīs . . .	Tusī mārīs . . .	Tusī mārīs . . .
190. They beat ( <i>Past Tense</i> )	Unhīnāī mārīs . . .	Ōnhī mārīs . . .	Ōnhī-nē mārīs . . .
191. I am beating . . .	Maī mārda-hā . . .	Maī mārda-hā . . .	Maī mārda-hā . . .
192. I was beating . . .	Maī mārda-sī . . .	Maī mārda-sī . . .	Maī mārda-sī . . .
193. I had beaten . . .	Maīnāī mārīs-sī . . .	Maī mārīs-sī . . .	Maī mārīs-sī . . .
194. I may beat . . .	Maī mārī . . .	Maī mārī . . .	Maī mārī . . .
195. I shall beat . . .	Maī mārīgū . . .	Maī mārīgā . . .	Maī mārīgā . . .
196. Thou wilt beat . . .	Tū mārīgā . . .	Tū mārīgā . . .	Tū mārīgā . . .
197. He will beat . . .	Uh mārīgā . . .	Ōh mārīgā . . .	Ōh mārīgā . . .
198. We shall beat . . .	Asī mārīgō . . .	Asī mārīgō . . .	Asī mārīgō . . .
199. You will beat . . .	Tusī mārīgō . . .	Tusī mārīgō . . .	Tusī mārīgō . . .
200. They will beat . . .	Uh mārīgō . . .	Ōh mārīgō . . .	Ōh mārīgō . . .
201. I should beat . . .	.....	.....	.....
202. I am beaten . . .	Maīnū mār paīdī-hai . . .	Maīnū mār pai . . .	Maīnū mārīs-hai . . .
203. I was beaten . . .	Maīnū mār paīdī-sī . . .	Maīnū mār pai-sī . . .	Maīnū mārīs-sī . . .
204. I shall be beaten . . .	Maīnū mār paī . . .	Maīnū mār paīgi . . .	Maīnū mārīgā . . .
205. I go . . .	Maī jānda-hā, jānnā-hā . . .	Maī jānda-hā ( <i>or jānā-hā, and so throughout</i> ). . .	Maī jīdā ( <i>or jānā</i> )-hā . . .
206. Thou goest . . .	Tū jānda-hāī, jānnā-hāī . . .	Tū jānda-hāī . . .	Tū jīdā-hāī . . .
207. He goes . . .	Uh jānda-hai, jānnā-hai . . .	Ōh jānda-hai . . .	Ōh jīdā-hai . . .
208. We go . . .	Asī jānnā-hāī, etc. . .	Asī jānda-hā . . .	Asī jīdā-hā . . .
209. You go . . .	Tusī jānnā-hāī, etc. . .	Tusī jānda-o . . .	Tusī jīdā-hā . . .
210. They go . . .	Uh jānnā-hāī, etc. . .	Ōh jānda-hāīn . . .	Ōh jīdā-han . . .
211. I went . . .	Maī giā . . .	Maī gā . . .	Maī giyā . . .
212. Thou wentest . . .	Tū giā . . .	Tū gā . . .	Tū giyā . . .
213. He went . . .	Uh giā . . .	Ōh gā . . .	Ōh giyā . . .
214. We went . . .	Asī gā . . .	Asī gā . . .	Asī gā . . .

Dogra	Kangri	English
Ass maria	Assi maria	188 We beat ( <i>Past Tense</i> )
Tuss maria	Tussi maria	189 You beat ( <i>Past Tense</i> )
Uss maria	Tin (or trah) maria	190 They beat ( <i>Past Tense</i> ).
Añ marda ã	Mañ marda hñ	191 I am beating
Añ marda si	Mañ marda tha	192 I was beating
Me maria sã	Mañ maria tha	193 I had beaten
Añ marñ	Mañ marñ	194 I may beat
Añ maran	Mañ marg, margha mörige	195 I shall beat
Tu margä	Tu margä margha	196 Thou wilt beat
Oh mähärg	Sch margä margha	197 He will beat
As maria	Assi margo, maighe	198 We shall beat
Tus m ärgs	Tussi margo, marghe	199 You will beat
Oh marlan	Sch margo marghe	200 They will beat
Añ marda		201 I should beat
Migi mar pai s	Mingö mardä hai	202 I am beaten
Migi mar pai si	Mingö maria	203 I was beaten
Migi mar pawag	Mingö margha	204 I shall be beaten
Añ jana (or jñda) ã	Mañ jñda hñ	205 I go
Tñ jna (jñda) t	Fu jñda hñ	206 Thou goest
Oh jna (jñda) s	Sch jñda-hñ	207 He goes
As jano (jñde) ã	Assi jñde hñ	208 We go
Tus jnã (jñde) s	Tussi jñde hñ	209 You go
Oh jnã (jñde) t	Sch jñde hñ	210 They go
Añ gna gayu	Mañ gna	211 I went
Tñ gnä gayu	Tu gnä	212 Thou wentest
Oh gna, gayu	Sch gna	213 He went
As gñ	Assi gna	214 We went

English	Urdu (Amir)	Persian of Amhar	Mai lai (Ferozepore)
215 You went	Tasi gao	Tasi gu	Tasi gao
216 They went	Uh gao	Oh gao	Oh gao
217 Go	Jah	Ja	Ja
218 Gung	Janda, jama	Janda	J'ida
219 Gono	Gin	Gci	Giya
220 What is your name?	Tuhadda nā ki hai?	Tuhadda ki nā hai?	Thadda ki nā hai?
221 How old is this horse?	Is ghōrū kinn warūda hai?	Is ghōrū ki kinn warū hai?	Is ghōrū ki kinn warū hai?
222 How far is it from here to Bahmur?	Aitthū Kasmir kinnu hai?	Artthū Kasmir kinnu hai?	Kasmir ethū kinnu wāt hai?
223 How many sons are there in your father's house?	Tuhidda pedde ghar kinnu puttai hai?	Tuhidda pedde ghar kinnu puttai hai?	Tuhadda pedde kinnu puttai hai?
224 I have walked a long way to day	Aj marī tarī painda lita hai	Aj marī tarī painda lita	Aj marī bahī tarī phirna hai
225 The son of my uncle is married to his sister	Māi tūdi putt uhdī bhāi nīl hī hī hai	Māi chī hī puttardī bhāi oedī bī nīl hī hai	Māi bhāi chī oedī putt uhdī bhāi nīl hī hī hai
226 In the house is the saddle of the white horse	Chitthū ghōrū ki kuthī ghārū hai	Chitthū ghōrū ki kuthī ghārū hai	Ghar vish bagge ghōrū ki kuthī hai
227 Put the saddle upon his back	Uhdī putt tū ki kuthī pī	Ohdī putt tū ki kuthī pī dō	Kithū dī dī putt tū pī dō
228 I have beaten his sea with many stripes	Māi tūdi puttāi barū lōlō mār	Māi ohdī puttāi barū olī bīk mār	Māi tūdi puttāi lōrī nīl kuttā
229 He is grazing cattle on the top of the hill	Uh pīhār dī chōttī tū dīngārī chārū rīhū	Oh pīhārī tūbbē tū daagar chārū rōnda hū	Oh pīhārī hī chōttī nīl mīl chārū tūdi hai
230 He is sitting on a horse under that tree	Uh us rakkhī kuthī ghōrū tū bathī hī hī hai	Oh rāi hī kuthī ghōrū tū chārū kuthī hī hī	Oh us rakkhī kuthī ghōrū tū chārū bathī hī hī
231 His brother is taller than his sister	Uhdī bhārī uhdī bhāi lōlō kinnu hai	Ohdī bhārī ohdī bhāi nīl uhdī hai	Ohdī bhāi ohdī bhāi nīl uhdī hai
232 The price of that is two rupees and a half	Uhdī mull dī rapayē hai	Ohdī mull dī rapayē hai	Ohdī mull dī rapayē hai
233 My father lives in that small house	Māi pō us chī hōtō ghārū rāhū hī hī	Māi pō dī chī hōtō ghārū rāhū hī hī	Māi pō dī chī hōtō ghārū rāhū hī hī
234 Give this rupee to him	Is rapayē uhdū dē	Is rapayē dānū dē dō	Is rapayē dānū dē
235 Take those rupees from him	Ohdō lōlō dī rapayē hai hai	Oh rapayē dō lōlō hai hai	Oh rapayē dō tō hai hai
236 Beat him well and bind him with ropes	Ohū khub phandō tū rāi nīl mār, bannū	Ohū chāngī tarī mār, tō rāi nīl bannū lō	Ohū chāngī tarī mār kutt lō rāi nīl bannū dī
237 Draw water from the well	Khū pānī hī chēh	Khū chēh pānī hī chēh	Khū chēh pānī hī dī
238 Walk before me	Māi aggī aggī chāl	Māi aggī chālō	Māi sāmō tar phar
239 Whose boy comes behind you?	Tuhadda pūchhō kīdī munda andī?	Tuhā pūchhō kīdī munda andī hai?	Kūhī munda tū pūchhō kīdī munda hai?
240 From whom did you buy that?	Tam chī kīdō lōlō mull lītī hai?	Tam chī lītō lōlō mull kī hai?	Tam chī dī kīdō lōlō mull hai?
241 From a shopkeeper of the village	Pinddī kī battiwālō lōlō	Pinddī battiwālō lōlō	Pinddī battiwālō tō

Dogr	Kangri	English
Tus gao	Tussa gao	215 You went
Oh gao	Seh gao	216 They went
Ja	Ja	217 Go
Jana, j <sup>nd</sup> i	Jai le	218 Going
Gia, g <sup>nd</sup> a	Gia	219 Gone
Tusara lih n <sup>i</sup> ai ?	Tussa <sup>nd</sup> ida lih n <sup>i</sup> ai ?	220 What is your name ?
Us ghōrōdi unai lih ai ?	Uh ghōra kitai <sup>i</sup> barikāda <sup>i</sup> hai ?	221 How old is this horse ?
Ithē Kasmir kinn <sup>i</sup> dur ai ?	Ithi <sup>te</sup> Kasmir kitai <sup>i</sup> dur hai ?	222 How far is it from here to Kashmir ?
Tero babbaide ghar kinn <sup>i</sup> putt u hai ?	Tas <sup>nd</sup> de babbede ghar kitno jatak hai ?	223 How many sons are there in your father's house ?
Aj mai <sup>i</sup> bara phul <sup>i</sup>	Ma <sup>i</sup> ajj bai <sup>i</sup> dur j u au	224 I have walked a long way to day
Ma <sup>i</sup> ō chachod <sup>i</sup> puttai us <sup>i</sup> dhai kanna bhaya giu u	Moro chachod <sup>i</sup> puttar tiddai <sup>i</sup> bhai <sup>i</sup> lane bhai <sup>i</sup> hu	225 The son of my uncle is married to his sister
Chatto ghōrōdi kathi ghar u	Ghare buch chatte ghōrōdi <sup>i</sup> lathi hai	226 In the house is the saddle of the white horse
K thi us <sup>i</sup> putthi par rakhi	Ki thi tid <sup>i</sup> ha <sup>i</sup> jithi uppai <sup>i</sup> pu <sup>i</sup> de	227 Put the saddle upon his back
Aj mai <sup>i</sup> usdo puttai <sup>i</sup> matō <sup>i</sup> kōro mare	Ma <sup>i</sup> tid <sup>i</sup> lo puttar <sup>i</sup> l oia <sup>i</sup> kano m <sup>i</sup> ra	228 I have beaten his son with many stripes
Oh j ahirdi chōti par dūngai <sup>i</sup> oh i la	Seh dh <sup>i</sup> i ha <sup>i</sup> chon <sup>i</sup> ha <sup>i</sup> uppar dūngat <sup>i</sup> ch <sup>i</sup> r i laida <sup>i</sup> h i	229 He is grazing cattle on the top of the hill
Oh us ruki hai bath ghōre par bathi <sup>i</sup> da ai	Seh us ruki <sup>i</sup> h <sup>i</sup> h <sup>i</sup> th ghōre uppar <sup>i</sup> cl <sup>i</sup> ai <sup>i</sup> h i	230 He is sitting on a horse under that tree
Us <sup>i</sup> l i hai <sup>i</sup> us <sup>i</sup> dhai <sup>i</sup> bhain <sup>i</sup> kachhi <sup>i</sup> lam <sup>i</sup> u	Tida <sup>i</sup> l i u tiddai <sup>i</sup> bhai <sup>i</sup> te <sup>i</sup> lam <sup>i</sup> hai	231 His brother is taller than his sister
Us <sup>i</sup> d <sup>i</sup> mal dh <sup>i</sup> i rup <sup>i</sup> yo ai	Tidd <sup>i</sup> mal dh <sup>i</sup> i rup <sup>i</sup> yo hai	232 The price of that is two rupees and a half
Mai <sup>i</sup> bab us nikke ghara <sup>i</sup> v <sup>i</sup> ch <sup>i</sup> rubanda u	Ma <sup>i</sup> bab <sup>i</sup> ti ohhōte ghara <sup>i</sup> lich <sup>i</sup> rail <sup>i</sup> hai	233 My father lives in that small house
Ch rup <sup>i</sup> yo us <sup>i</sup> deh	I h <sup>i</sup> rup <sup>i</sup> yo <sup>i</sup> tis <sup>i</sup> l i dai <sup>i</sup> de	234 Give this rupee to him
Oh rup <sup>i</sup> yo us <sup>i</sup> lo kachhi <sup>i</sup> lai <sup>i</sup> lu	Seh rup <sup>i</sup> yo <sup>i</sup> tis <sup>i</sup> to lai <sup>i</sup> le	235 Take these rupees from him
Us <sup>i</sup> khar <sup>i</sup> l <sup>i</sup> au <sup>i</sup> m <sup>i</sup> u, t <sup>i</sup> raso l <sup>i</sup> au <sup>i</sup> s <sup>i</sup> bhai	Tis <sup>i</sup> k <sup>i</sup> mat <sup>i</sup> m <sup>i</sup> u l <sup>i</sup> au <sup>i</sup> raso l <sup>i</sup> au <sup>i</sup> baumhi <sup>i</sup> de	236 Beat him well and bind him with ropes
Khuhe vichhi <sup>i</sup> p <sup>i</sup> ai kad	Khu <sup>i</sup> te p <sup>i</sup> ai dh <sup>i</sup> r i a	237 Draw water from the well
Moro agg <sup>i</sup> ohal	Moro aggo <sup>i</sup> hand	238 Well before me
Kuhda laubra tōro pūchh <sup>i</sup> avia <sup>i</sup> de ai ?	Kuhda jatak <sup>i</sup> tuss <sup>nd</sup> de pūchh <sup>i</sup> nōd <sup>i</sup> hai ?	239 Whose boy comes behind you ?
Oh tudh <sup>i</sup> rahdai <sup>i</sup> kachhi <sup>i</sup> kharidai <sup>i</sup> ai ?	Kus <sup>i</sup> to tass <sup>i</sup> saih <sup>i</sup> mullo <sup>i</sup> lai ?	240 From whom did you buy that ?
Gara <sup>nd</sup> ō l <sup>i</sup> hatt <sup>i</sup> walō kachhu	Gara <sup>nd</sup> ō l <sup>i</sup> atwāntō tō	241 From a shopkeeper of the village